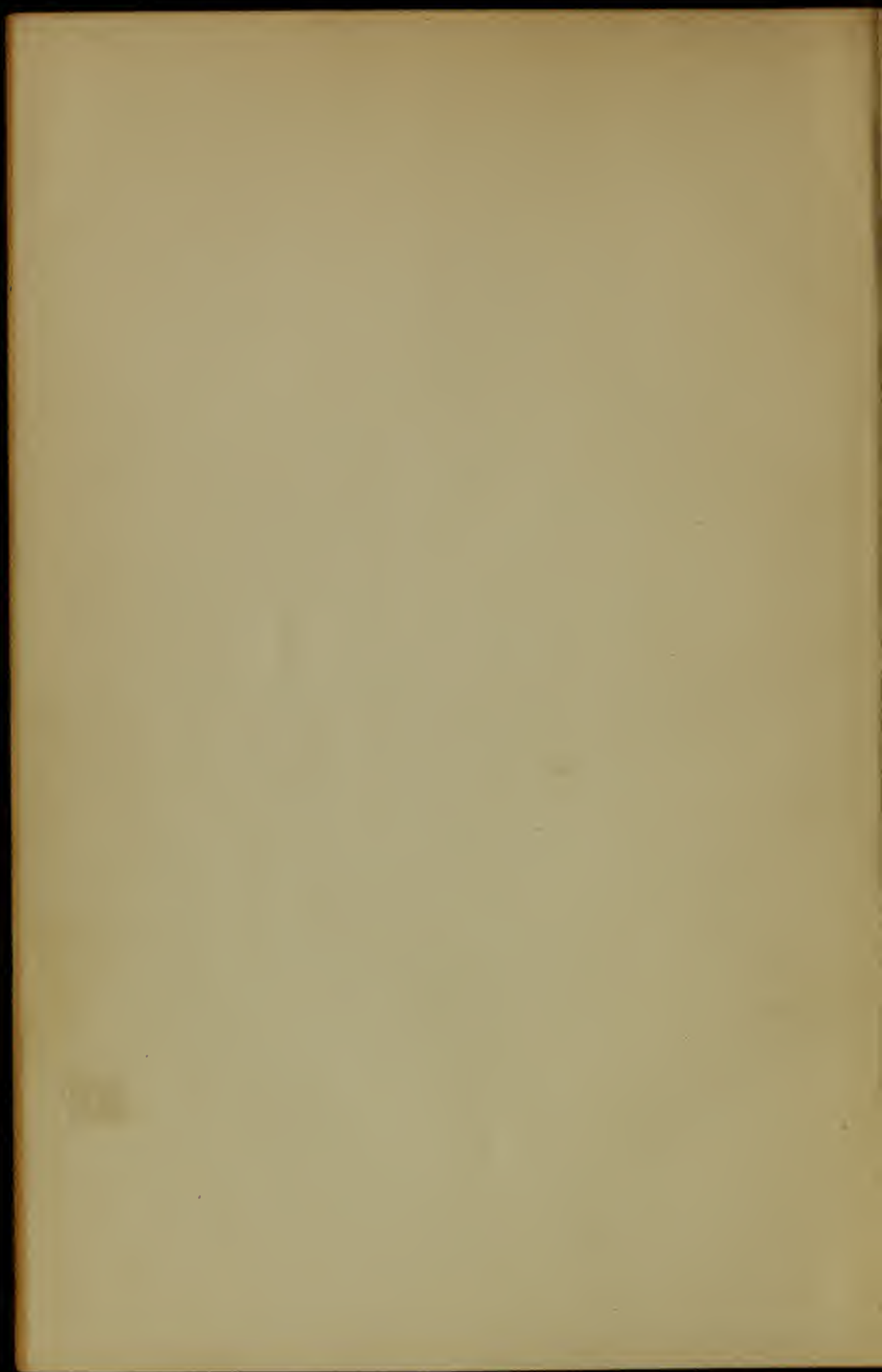
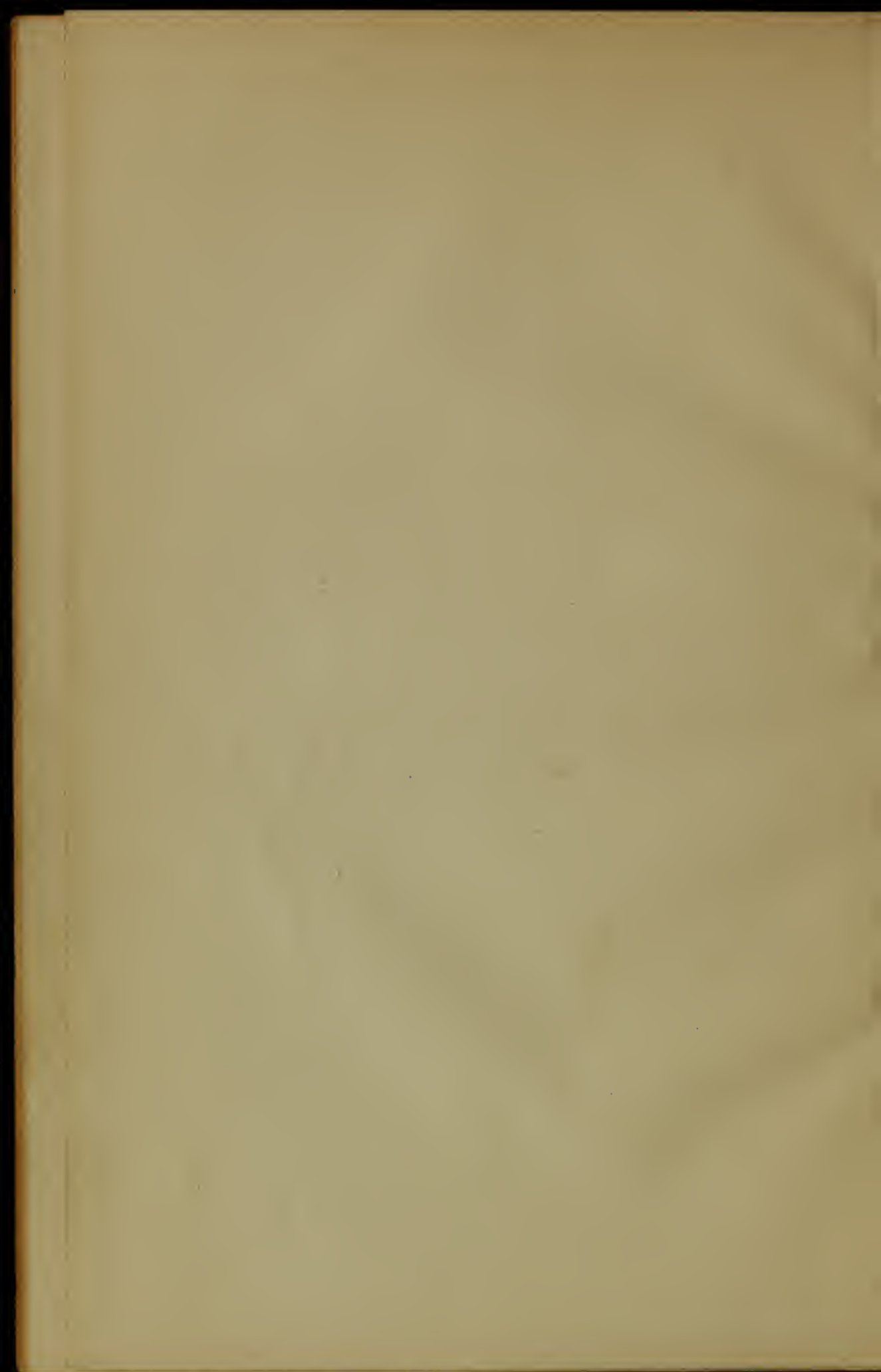


Fred R. Conner.

Music Hall

Boston.







Boston Symphony Orchestra

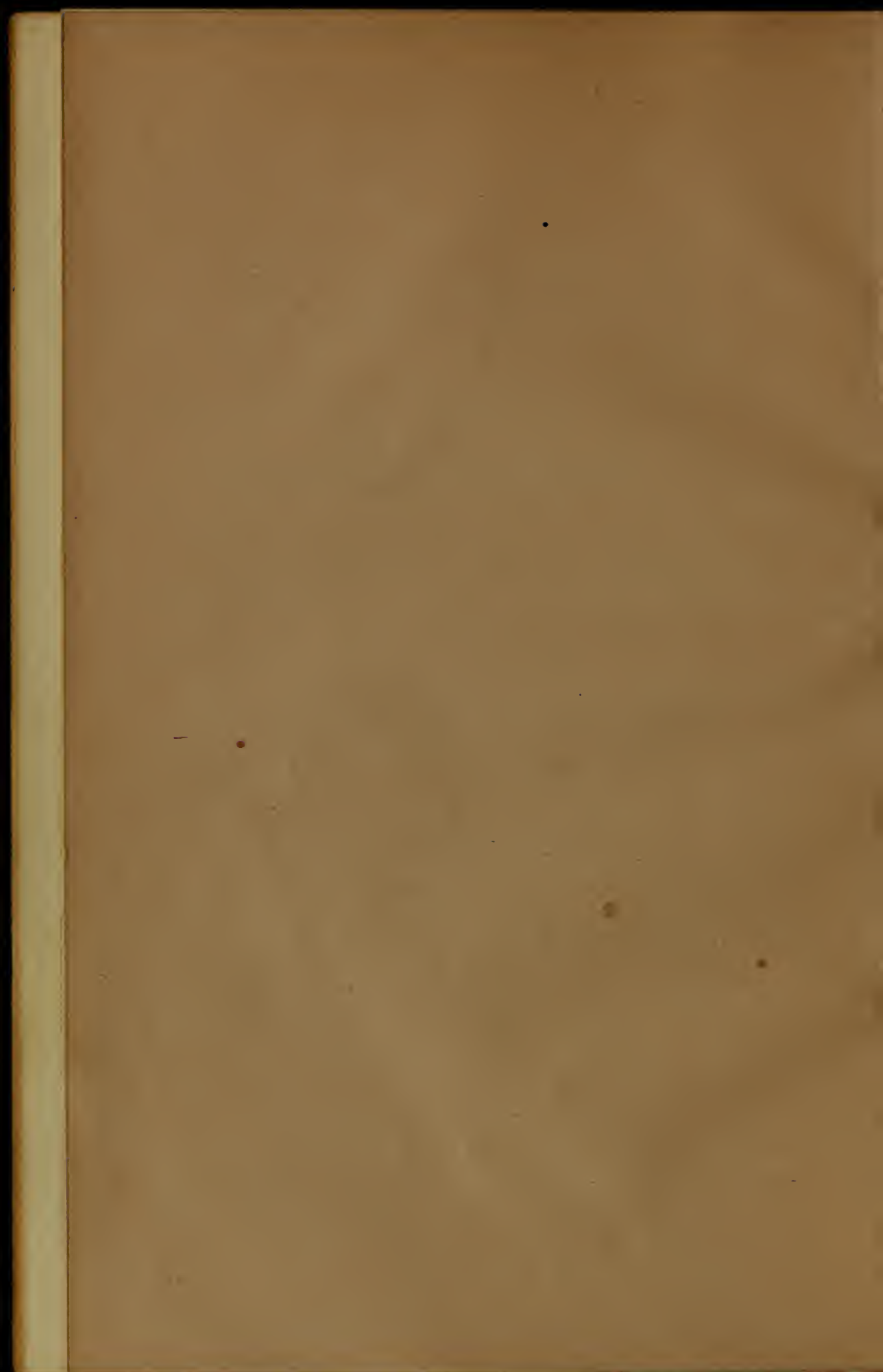
SEASON OF 1888-9.

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PROGRAMME.

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APRIL 1.

C. A. ELLIS, Manager.



ACADEMY OF MUSIC, BROOKLYN.

BOSTON SYMPHONY ORCHESTRA

*WILHELM GERICKE, Conductor.*

SEASON OF - - - - - 1888-89.

PROGRAMME.

MONDAY EVENING, APRIL 1,

AT 8 O'CLOCK.

WITH HISTORICAL AND ANALYTICAL NOTES PREPARED BY

G. H. WILSON.

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PUBLISHED BY C. A. ELLIS.

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MONDAY EVENING, APRIL 1.

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PROGRAMME.

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OVERTURE, "Penthesilea," Op. 31 - - - - - Goldmark

SONG, "The Loreley" - - - - - Liszt

SERENADE for Strings, No. 3, in E minor - - - - Fuchs

Romance.

Minuet.

Allegretto grazioso.

Finale alla Zingarese.

CRUGANTINO'S SONG, from Goethe's "Claudine von  
Villa Bella" (1790) - - - - - Beethoven  
(First time.)

SYMPHONY, No. 7, in A major - - - - - Beethoven

Poco sostenuto; Vivace.

Allegretto.

Scherzo, Presto.

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Soloists - - Mr. and Mrs. GEORG HENSCHEL

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Pianoforte is a Steinway.



Goldmark's moderation is a distinguishing trait. There has as yet arisen no Nottebohm to show us the "sketch-books" which shall diagnose his methods. It may be that, given the cup of fragrant coffee which, it is said, Goldmark constantly sips when composing, his pen flies continually forward, never back, implanting indelibly the color strokes which he so well knows how to use; in this event, provided the supply of coffee is maintained, there will be no Nottebohm. Subjects, legendary, historic, or romantic, constitute the ground plan of four of the six large works which this Viennese has composed. In his operas he chose, first, the pictorial story of the Queen of Sheba, which allows a varied and exquisite *mise en scene*; second, from the Arturian legends came "Merlin"; his first and best-known overture, "Sakuntala," is founded on a beautiful Hindoo story, while that to "Penthesilea" strikingly depicts an episode in the history of a creature more fabled than real, Penthesilea, Queen of the Amazons.

It is related in Grecian lore that the Trojans, dismayed by the death of Hector, were again animated with hope by the appearance of the warlike and beautiful queen of the Amazons, Penthesilea, daughter of Arês, hitherto invincible in the field, who came to their assistance from Thrace at the head of a band of her countrywomen. She again led the besieged without the walls to encounter the Greeks in the open field, and under her auspices the latter were at first driven back, until she too was slain by the invincible arm of Achilles. The victor, on taking off the helmet of his fair enemy as she lay on the ground, was profoundly affected and captivated by her charms, for which he was scornfully taunted by Thersitês. Exasperated by this rash insult, he killed Thersitês on the spot with a blow of his fist.

But this is not the tale Goldmark has embodied in tones. His "Penthesilea" is based upon a tragedy by Kleist, in which the fate of Achilles is entirely changed from the Homeric version. The entire story is as follows: "Achilles loves Penthesilea, Queen of the Amazons, and she returns his affection, but she has made a vow never to surrender herself save to one whom she has conquered. Achilles hearing of this, challenges her to combat, intending to yield to her arms as he had already done to her charms; but she, mistaking the purpose of the challenge and supposing his love to have turned from her, yields to transports of scorn and fury. She wounds him with her spear and chases him with a pack of ferocious hounds, who tear the flesh from his bones, she herself joining in the fearful act. Afterward, discovering her dreadful mistake, she dies in a fit of despair and remorse."

One writer has thus aptly described Goldmark's music: "It is highly spiced. He is plainly an eclectic, whose first aim was to give the drama an investure

which should be in keeping with its character, externally and internally. At times his music rushes along like a lava stream of passion ; every bar pulsates with eager, excited and exciting life. He revels in instrumental color."

**Song.**

**"The Loreley."**

**Liszt.**

I know not whence comes the feeling  
That I to sadness am so inclined ;  
A legend of days departed  
I cannot chase from my mind.

With comb of bright gold she combs it,  
And sings with mournful sigh  
A song of enchanting power,  
A magic melody.

The breeze comes soft, the day is fading,  
And peaceful flows the Rhine ;  
The hill-tops all brightly gleaming  
In evening sunlight shine.

A boatman in frail bark gliding,  
Bewilder'd by Love's sweet pain,  
He sees not the rocky ledges,  
His eyes on the height remain.

And yonder sits a maiden  
Of wondrous beauty rare ;  
With gold and with jewels sparkling  
She combs her golden hair.

The billows surrounding engulf him,  
Both bark and boatman are gone !  
This sorrow by charmed singing  
The Loreley hath done.

**Serenade for Strings, in E Minor, No. 3.**

**R. Fuchs.**

Robert Fuchs is professor of harmony, counterpoint and composition at the Vienna Conservatory. Three serenades for strings, and a symphony, No. 1 in C, are familiar compositions. "Considered merely as form," says the writer, "the instrumental serenade stands between the suite and the symphony, marking an advance over the former by reason of closer relationship between the movements, and, in its best estate, stopping but little short of the symphony. In process of time the original purpose of the form, that which occurs to every mind at the mention of the word 'serenade,' ceased to determine the kind of instruments to be employed in works of this character. The first instrumental serenades were written exclusively for wind instruments, clarinets, flutes, oboes, bassoons, and horns. When it became a form of concert-music, strings were admitted."

**"Crugantino's Song."**

**Beethoven.**

Mr. Henschel introduced "Crugantino's Song" in England at one of the second series of his London Symphony Concerts. There is no mention of it in the list of Beethoven's songs appended to Nottebohm's Thematic Catalogue, and its appearance in the Supplement of Breitkopf and Härtel's edition of the master's works indicates that it is a recent discovery. Goethe's play "Claudine von Villa Bella" was begun in 1775, and occupied the



author's attention for several years. The drama was produced at Berlin, in the summer of 1789, with incidental music by Reichardt.

*Scene:* A room in a poor rustic inn. Three vagabonds stand around a table and play at dice. CRUGANTINO, the sword at his side, a guitar with blue ribbon in his hand, is walking up and down, tunes and sings.

To make love to the girls,  
To fight with the churls,  
And to have more credit than gold,  
Is success in the world, I'm told.

A song, at ev'ning sung with glee,  
Has drawn many a heart to me,  
Whilst envious knaves that hiding stand  
I like to face with sword in hand.

Out, fiery, brisk  
The feather-whisk!  
Kling! Kling! Klang! Klang!  
Dik! Dik! Dak! Dak!  
Krik! Krak!

To make love to the girls,  
To fight with the churls,  
And to have more credit than gold,  
Is success in the world, I'm told.

---

#### ENTR' ACTE.

Hanslick thus describes his experience when visiting Beethoven's birth-place, at Bonn: "On my way home from Schumann's grave I came to an unassuming house in the Rheingasse, bearing the inscription 'Beethoven's Birthplace.' I entered a damp passage, climbed up a dark, narrow wooden staircase, and was ushered into an empty, dismal room, the decaying walls and tiny latticed windows of which spoke its antiquity. 'Beethoven was born in this room,' said my guide, as positively as if he had been present on the occasion. Bareheaded and with a throbbing heart I gazed upon the hallowed but exceedingly dirty apartment in which Beethoven uttered his first wail. Then, at the risk of breaking my neck, I stumbled down the gloomy staircase into the street, and was no little astounded when, a little farther on, I came upon a house in the Bonngasse displaying a marble tablet with the device, 'Ludwig van Beethoven was born here.' During my previous emotion I had forgotten the contest of some years ago as to which of the two houses had really been the scene of Beethoven's *début* upon the world's stage. The incident, contemplated from afar, has a comic aspect; but, on the spot, the shock it inflicted was very painful. Of a verity, the authorities of Bonn should insist upon removing the memorial tablet from one of these two houses. Two rival birthplaces constitute an intolerable anomaly. Besides, there is no doubt as to which is the house. Thayer's researches have established it as an indisputable fact that Beethoven was born at No. 515 Bonngasse, and was at least five years old when his family moved into Fischer's house in the Rheingasse. Away, then, with the tablet from the front of this latter house, and never again let a worshipper of Beethoven imperil his pious neck on its abominable corkscrew staircase!"

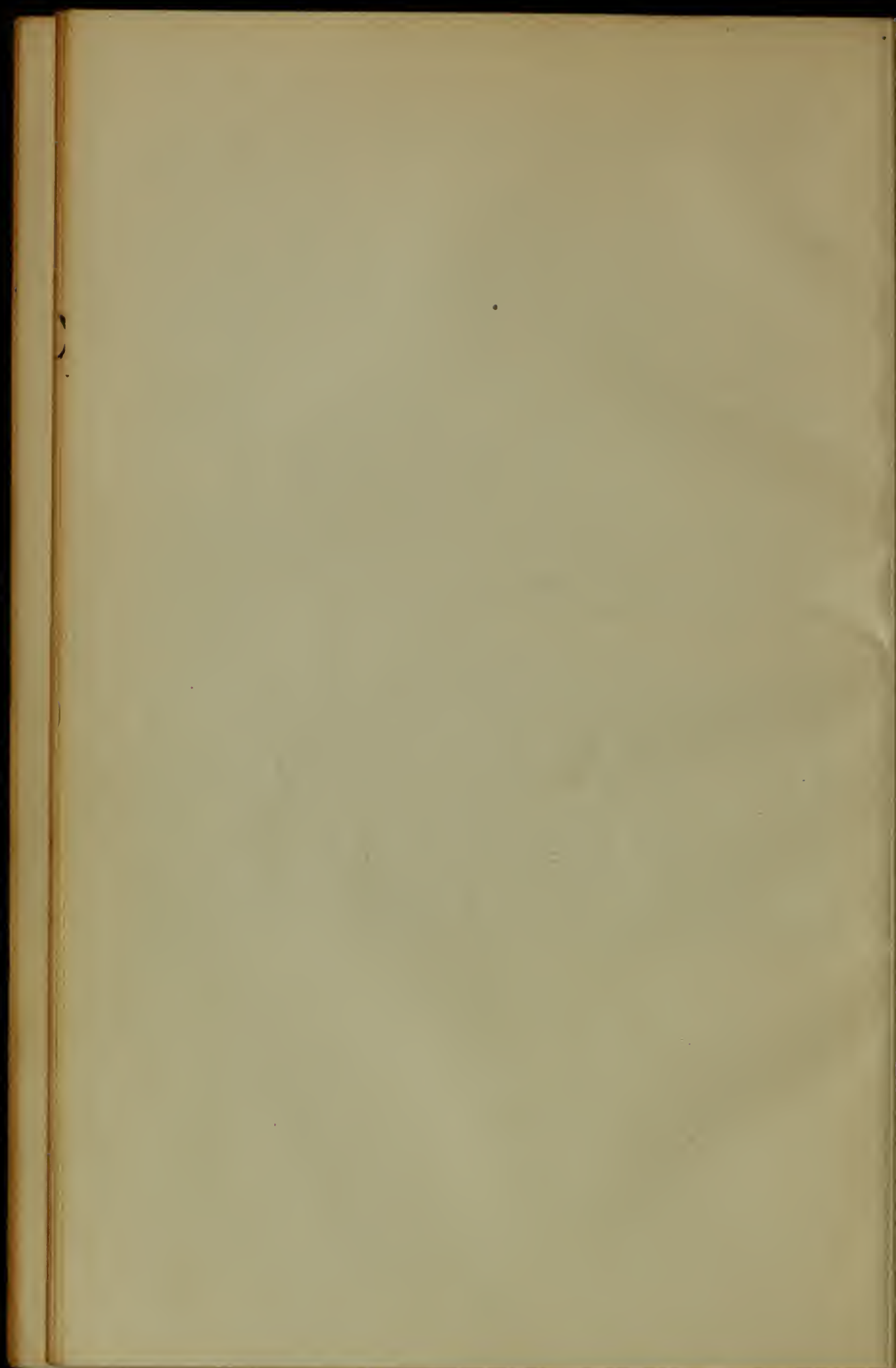
For a performance of the A major, seventh, symphony of Beethoven, in Düsseldorf, in 1860, L. Bischoff wrote a "programme," of which the following is a translation : —

"To us it has always appeared as though there were some connection between the A Major and 'Pastoral' symphonies, and if the latter presents us, in a series of tone pictures, with the blossoming of spring, the murmuring of the brook, the trembling of the earth in the fructifying showers, that confident hope of the husbandman in the coming blessing, the A Major Symphony leads us into the joyous autumn, the rejoicings of the gleaners and vine-dressers, who celebrate the reception of the blessing contained in the sheafs, grapes, and fruit under the lindens and beeches in the holiday to which they looked forward with joyous anticipation during the whole summer. True, in the midst of the merry scene, there wanders "*(allegretto)*" a lonely youth. Tears fill his eyes, and a low lamentation for lost love forces its way from his breast ; but a troop of merry maidens approaches him, and, while the others pass him on their way, one whispers sweet words of hope into his ear : ' Dry your tears : youth and hope beckon you ; see ! how beautiful is nature ! ' and the alluring flutes, oboes, and shawms again summon "*(scherzo)*" all to the merry dance. . . .

" Suddenly a brilliant ray of light meets all eyes ; the sun bursts forth once again from behind dark clouds which lie on the horizon, the hill-tops glow in the evening red, the breath of God trembles through the beech-tops, heads are uncovered, eyes turned to heaven, four voices begin the evening hymn, which is repeated in chorus from the fullness of the hearts of the grateful people. Then joy beckons again, and the dance-melodies float out upon the air '*(finale)*,' and none stand idle ; the ground trembles, joyous shouts sound through the merry din, and old and young are borne off in the mazes. For a long time some hesitate, and enter on the second quarter, until the power of the rhythm and the wild frolic draw everything into the whirlpool of joy."













MUSIC HALL - - - - - BUFFALO.

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(Season 1888-89. Third Annual Tour.)

Thursday Evening, May 2, at 8 o'clock.

THE ONLY APPEARANCE OF THE FAMOUS

BOSTON  
SYMPHONY  
ORCHESTRA

UNDER DIRECTION OF

MR. WILHELM GERICKE,

(His Farewell Concert in Buffalo.)

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†=SOLOISTS=†

Mrs. GEORG HENSCHER, Soprano.

Mr. GEORG HENSCHER, Bass.

Mr. C. M. LOEFFLER, Violinist.

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Programme with analytical notes by G. H. WILSON.

Tickets now on sale at Denton & Cottier's Music Store.

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C. A. ELLIS, Manager.

F. R. COMEE, Assis't Manager. J. S. LEERBERGER, Agent in Advance.



THE BOSTON SYMPHONY ORCHESTRA, Mr. Wilhelm Gericke, Conductor, is the only Orchestra to appear in this city, during the season, that is organized and maintained exclusively for Concert purposes and the daily interpretation of music of the highest class.



THE fame of the Boston Symphony Orchestra has so generally extended beyond its native city that a knowledge of its eminent position may be presumed. It may be stated briefly, however, that the Orchestra was founded in 1881, by a public-spirited and music-loving citizen of Boston, with a desire only to give his native city a permanent orchestra equal to those of the musical centres of Europe.

Made up originally of the best available musicians of Boston and New York, with each succeeding season its efficiency has been increased by the acquisition of artists of great ability chosen from the leading orchestras of Vienna, Berlin, Leipsic, Paris and London, and no labor or expense has been spared to reach the highest standard of performance.

The Orchestra is now and has been for the past four years under the directorship of Mr. Wilhelm Gericke, who is recognized as one of the very few great trained conductors of Europe, and who was called to this post from activity and fame in Vienna. His untiring labors and conscientious devotion to the highest in his art have won for the Boston Symphony Orchestra an exalted reputation, and its merit has been widely recognized not only in Boston but in New York, Philadelphia, Baltimore and Washington, where its annual series of concerts have become events of the highest importance in the musical season.

#### The Personnel.

The critical judgment and exacting requirements of the conductor of the Boston Symphony Orchestra have resulted in the selection of a body of artists well fitted to meet his exalted standard.

It is everywhere conceded that such a body of strings as compose the violins of this Orchestra was never before gathered together on this side of the Atlantic. At their head, as *concert-meister*, remains Mr. Franz Kneisel, who is ably seconded by a corps every member of which is an artist, including the well-known soloists Mr. C. M. Loeffler and Mr. T. Adamowski. It would be difficult to suggest any possibility of improvement in this department.

At the head of the 'celli is Mr. Fritz Giese, *facile princeps* in his line. Concert-goers of Buffalo will not fail to remember the brilliant flute and oboe playing of Messrs. Molé and Sautet, the artists secured last year from the Opera Comique, Paris. In his accustomed place will be recognized the picturesque figure of Xaver Reiter, whose treatment of the horn seem always a revelation. Among the new faces will be seen M. Pierre Müller, first trumpet, from the celebrated orchestra of L'Amoureux, Paris. In every department selection and improvement have served to bring the Orchestra as near as possible to ideal perfection.



MUSIC HALL = = BUFFALO,

Thursday Evening, May 2, at 8,

BOSTON SYMPHONY ORCHESTRA

*Mr. WILHELM GERICKE, Conductor.*

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PROGRAMME.

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Overture, "Ruy Blas" - - - - - Mendelssohn

SONG, "Loreley" - - - - - Liszt  
MRS. HENSCHEL.

Fantasie for Violin. Two movements - - - - - Bruch  
MR. C. M. LOEFFLER.

Symphony No. 3, in E flat ("Heroic"), Op. 55 - - - Beethoven  
Allegro con brio.  
Marcia funebre (Adagio assai).  
Scherzo (Allegro vivace).  
Finale (Allegro molto).

Wotan's Farewell and Fire-Charm - - - - - Wagner  
MR. HENSCHEL.

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SOLOISTS:

Mr. and Mrs. GEORG HENSCHEL.

Mr. C. M. LOEFFLER.

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The Piano used is a Weber.



#### MR. HENSCHEL.

Mr. Georg Henschel was born at Breslau, the capital of Silesia, Germany, on the eighteenth day of February, 1850. His musical talent was evinced when he was scarcely more than an infant, and at the age of five years he began his musical studies with lessons on the pianoforte. At the age of eleven he commenced the theoretic study of music under Dr. Shaeffer, professor and director of music at the University at Breslau. His first public appearance was made at a concert in Berlin, in 1862, when twelve years old ; he played with orchestra Weber's "Concerto in F Minor," with great and marked success. Already he had composed the third Psalm for soli and chorus, and a number of songs and pianoforte pieces, which won for him great favor with musicians.

In April, 1867, he went to Leipzig and entered the Conservatory to study, more especially composition, and to fit himself as conductor. Ignaz Moscheles was his instructor on the pianoforte, and he studied theory with Profs. Richter and Reinecke, and singing with Prof. Goetze. He sang occasionally in concerts and oratorios in and near Leipzig, and at the music festival at Altenberg (Saxony), and always with great success.



In the spring of 1879 he accepted an invitation to sing in Weimar, at the Beethoven Festival of the "Allgemeine Deutsche Musik Verein," of which he was a member. He there made the acquaintance of Liszt, who took a

lively interest in him and induced him to prolong his visit in Weimar, and to participate socially and musically in those famous Sunday matinees, at the "Gartnerei," where the same morning one could hear Anton Rubinstein, Von Bulow, and Carl Tausig, and the master and host himself. This visit to Weimar, repeated the following year, was the impulse that caused him to remove to Berlin, having passed a little more than a year at Breslau, by the special desire of his parents. He entered the Royal Hochschule (in which he soon afterwards became a teacher), and whilst regularly attending the meetings of the orchestra under Joachim's conductorship, he became also a pupil of Frederick Kiel, the celebrated composer of "Christus" and "Requiem," under whose auspices he composed and conducted the performance of a serenade in canon form for orchestra, the CXXX Psalm, for solo, chorus, and orchestra, together with a number of songs, trios, and a string quartet. Meantime he did not lose sight of his singing, but prosecuted his studies in that direction under Prof. Adolph Shulze. His singing attracted more and more attention, and in consequence of an unusual success at the great festival in Cologne, in 1874, he received invitations to sing in oratorios and concerts from all parts of Germany, from Austria, Russia, Belgium, Holland, and Switzerland. His success was phenomenal, and decided him to devote himself more especially for the next few years in this part of his art. Everywhere he was in demand, and everywhere were his compositions played and sung. Mr. Henschel has been constantly before the public, since 1869, as singer, composer, and conductor. Though best known as a singer and composer, he has been frequently called upon to assume the baton for a part or an entire concert (more especially where his own works have been given), as in Hamburg, Barmen, Vienna, Zurich, St. Petersburg, London (Crystal Palace and St. James' Hall), etc. He brought out at St. James' Hall in December, 1879 (first time in England), Brahms' colossal "Triumphal Hymn" for eight-part (double) chorus and orchestra, and the C minor Symphony. He first went to England in 1877, and removed there the following year because of the success with which he met. He came to this country on a visit in 1880, remaining through the winter to fulfil the many engagements offered him.

In the spring of 1881 he married Miss Lillian Bailey, and about the same time was asked to take the position of director and conductor, and became the founder — musically — of the Boston Symphony Orchestra. This position he accepted, and for three years he devoted himself almost exclusively to that duty. In 1884 he returned to Europe and travelled for a year in Germany and Russia, giving, with Mrs. Henschel, vocal recitals in nearly all the prominent cities, and creating great enthusiasm wherever they went. The next year he returned to London, which he considered his home, and has been settled there since. In 1886 he established the London Symphony



Orchestra, of which he has been and is still the director and conductor, beside finding time for numerous concert engagements in London and other principal cities of England.

MRS. HENSCHEL.

Mrs. Henschel (Lillian Bailey) was born in Columbus, Ohio, Jan. 18, 1860. Manifesting a decided musical talent, she commenced the study of music when in her eighth year, and steadily pursued it under the best masters obtainable in her native city. When she was fourteen years old (1874) she was taken to Boston for the greater advantages afforded in that city. Her time and attention were thereafter given principally to the study of vocal music, singing with Madame Rudersdorff, but continuing her other musical studies also with leading instructors.

Her *début* as a concert singer was made at a chamber concert, given by Mr. B. J. Lang, in March, 1876. Her success, though she was barely sixteen years of age, was instantaneous, and from that date her services were in constant demand for concerts in Boston and vicinity, in New York, Philadelphia, and other cities; but she was only allowed to accept such engagements as did not interfere with her studies or overtax her strength.

In June, 1878, her mother took her to Paris, and placed her at once under the instruction of Madam Viardot-Garcia, with whom she remained until early in the next year.

Desiring then to more especially study oratorio music, she went to London, intending only to pass a few months there, and was immediately engaged for, and made her *début* at one of the concerts of the Philharmonic Society in St. James' Hall. Here, again, her success was immediate, and, though late in the season, her services were in such demand for that and the coming year for concerts not only in London, but in the provinces, that she decided to remain in London another season.

Her singing for the Philharmonic Society introduced her to Mr. Henschel, who appeared in the same concert, and who, though he had for a long time declined to give any lessons, and was devoting his time to singing and composition, made an exception to his rule in her case.

The succeeding season in London her success was still more pronounced. She was engaged for seven of the Monday and Saturday Popular Concerts, again by the Philharmonic Society, at the Crystal Palace, for several of the Richter Concerts, at the Royal Albert Hall, and for many other concerts in London and the provinces, in Scotland and in Holland, singing also in oratorio and musical festivals. She accepted invitations to visit the latter country twice during the season for concerts in Amsterdam, Rotterdam, and the Hague, and a musical festival at Utrecht.

In the autumn of 1880 she returned to Boston, and her career since then

is too well known to require its telling here at any length. In the spring of 1881 she was married to Mr. Georg Henschel, and they have lived in Boston and London since that time.

During these years Mrs. Henschel has accepted such engagements only as were within easy access of her home, Mr. Henschel's duties preventing extended trips, the only exceptions being their trips to the United States, Germany, and two to Russia, where their singing created an unprecedented furore.

Overture, "Ruy Blas."

Mendelssohn.

This overture and Mozart's to "Don Giovanni" are examples of what great composers can do at high pressure. Mendelssohn wrote the "Ruy Blas" overture, had it copied, rehearsed it four times, and directed its performance, all within a week, meanwhile conducting a long rehearsal and a concert of his own. Hugo's drama, "Ruy Blas," was to be given in Leipzig, to benefit the "Theatrical Pension Fund," and Mendelssohn was asked to write an overture, and music to a romance to be performed with it. He wrote the romance (chorus for soprano voices and orchestra, Op. 77, No. 3), but at first declined the commission for an overture, for he was not attracted by Hugo's work, and he complained of lack of time. However, being afterwards "put upon his mettle," as he says in a letter to his mother, dated March 18, 1839, he wrote the overture, which is accounted one of his best. In the MS., Mendelssohn wrote, "Overture to the 'Theatrical Pension Fund,'" but, being published after his death, there was not humor enough in Leipzig (or was it London?) to justify such a title in type.

Notwithstanding Mendelssohn's expressed dislike for Hugo's drama, some critics (notably Sir George Macfarren) have regarded this overture as an adequate illustration of its chief features. Sir George Macfarren has maintained that "one cannot but associate the few slow imperious chords of the opening with the thought of the iron-minded minister who, offended at his neglect by his royal mistress, avenges this by the advancement of his minion to the highest state offices, in order that the romantic menial may win the queen's affection, and she be disgraced by the exposure of her lowly passion. The wild ardor with which the *allegro* begins must figure the extravagant aspiration of the servitor hero. The passionate *cantabile*, with its gorgeously rich orchestration and its seemingly hesitating accompaniment, suggests the idea of the guileless lady who is the dupe and victim of her minister's machinations. And the sequel tells of the rapture of Ruy Blas, when, in his strange exaltation, the object which he scarcely durst desire is within his reach, nay, in his very possession,—the reciprocation of his love."



I know not whence comes the feeling  
That I to sadness am so inclined :  
A legend of days departed  
I cannot chase from my mind.

The breeze comes soft, the day is fading,  
And peaceful flows the Rhine ;  
The hill-tops, all brightly gleaming,  
In evening sunlight shine.

And yonder sits a maiden,  
Of wondrous beauty rare ;  
With gold and jewels sparkling,  
She combs her golden hair.

With comb of bright gold she combs it,  
And sings with mournful sigh  
A song of enchanting power, —  
A magic melody.

A boatman in frail bark gliding,  
Bewildered by love's sweet pain ;  
He sees not the rocky ledges, —  
His eyes on the height remain.

The billows surrounding engulf him, —  
Both bark and boatman are gone !  
This sorrow by her charmed singing  
The Loreley hath done.

**Fantasia for Violin, Op. 46, with Accompaniment of Harp and Orchestra. Bruch.**

Besides his two *concertos*, Bruch has written a number of concert pieces for violin and orchestra, the *Fantasia Ecossaise*, and the *Fantasia* played to-day, being most important. The prominence given the harp in the accompaniment of the *Fantasia*, Op. 46, makes that composition unique among its fellows, though the composer's catalogue shows him combining the harp and orchestra with the 'cello ("Kol Nidrei"). Bruch dedicates the *Fantasia*, Op. 46, which was published in 1880, to Pablo Sarasate. Scotch airs are, to a considerable extent, its melodical basis, while in the title is seen justification of the liberties in form which mark the work.

**Symphony No. 3, in E Flat, "Heroic."**

Beethoven.

The "Heroic" was the eighth symphonic work by Beethoven heard in Boston ; the date, Dec. 13, 1851, is the eleventh year of the epoch which the performance of the fifth (C minor) symphony established. Since the Boston Symphony concerts were founded the "Heroic" symphony has been heard at least once each season. Beethoven completed the work in 1804,

inscribing it "*Sinfonia grande, Napoleon Bonaparte, 1804, im August del Sigr. Louis van Beethoven, Sinfonia 3, Op. 55.*" Napoleon's career up to the time of his coronation as emperor inspired this dedication. That event so angered Beethoven that he tore off the title-page, to restore it years afterwards, at news of Napoleon's death.

Both Berlioz and Wagner have given the world their interpretations of the third symphony; Berlioz, with a more technical handling than Wagner, who seeks only to discern the soul of the composer. With reference to the first movement, Berlioz has written: "It is in triple time, and the motion is nearly that of the waltz. Yet what is more serious and dramatic than this *allegro*? . . . The rhythm is exceedingly remarkable, from the frequency of syncopations, and for combinations of common time thrown into the triple by accenting the weak parts of the bar. When to these clashing rhythms are joined certain rude discords, such as that which we find towards the middle of the second part, where the first violins strike the high F natural against the E natural, the fifth of the chord of A minor, it is impossible to repress a movement of fright at this picture of indomitable fury. It is the voice of despair, and almost of rage. We cannot discover the motive. In the next bar the orchestra suddenly calms; one might say that, broken down by the rage to which it has just given way, its strength fails all at once. Then there are gentler phrases, in which we find again all the sorrowful tenderness that recollection awakes in the soul. It is impossible to describe, or even to indicate, the multitude of melodic and harmonic aspects under which Beethoven reproduces his theme."

Berlioz says of the *coda* of the second movement: "The theme of the march reappears, but in fragments broken by rests, and with no other accompaniment than three notes, *pizzicato*, for the double bass; and when these shreds of the mournful melody have fallen one by one down to the tonic, the wind instruments utter one cry, the last farewell of the warriors to their companions in arms, and all the orchestra dies away on a pedal point *pianissimo*."

Berlioz professed to see in the *scherzo* an element of gravity. "The rhythm, the movement," he remarks, "are truly there; there are, indeed, games, but veritable funeral games, saddened each moment by thoughts of mourning — games, in short, such as those which the warriors of the Iliad celebrate around the tombs of their chiefs. Even in the most capricious evolutions of his orchestra, Beethoven has known how to preserve the grave and sombre color, the profound sadness, which ought naturally to predominate in such a subject."

"Berlioz says that the *finale*, 'though so varied, is constructed entirely on a simple fugued subject, on which the author afterwards builds, besides a thousand ingenious details, two other themes, one of which is of the greatest



beauty. We cannot perceive, from the turn of the melody, that it has been, so to speak, extracted from another. Its expression, on the contrary, is much more touching; it is incomparably more graceful than the original subject, of which the character is rather that of a bass, and serves very well as such. This melody reappears a little before the end, in slower time, and with fresh harmony, which redoubles its sadness. The hero costs many tears. After these last regrets given to his memory, the poet leaves the elegy to intone the hymn of glory. Though somewhat laconic, this peroration is full of brilliancy, and worthily crowns the musical monument.'"

The following is Richard Wagner's interpretation of the "Heroic" symphony, as translated for the Boston *Transcript*: "This signally important composition, the one with which Beethoven really began his independent and original style, is in many respects by no means easy to understand, as would seem from its title, especially because this title, 'Heroic,' involuntarily leads one to expect a succession of heroic doings, pictured with a certain historic dramatic sense, by music. To approach the work with this idea means, first, confusion, then disappointment, without any real enjoyment. The superscription, 'Heroic,' should be conceived in its broadest sense, and by no means be attached to a military personage. Let us but imagine under heroic a whole, complete man, having all the purely human attributes — love, pain, power — in the greatest wealth and potency; so have we before us the object which the composer treats with his tones. Within the limits of this composition are confined all the varied emotions, mightily counteracting one against the other, of a strong and perfected individuality, to which nothing human is unknown, but which, holding within itself all the truly human, utters itself in such a way that, with the honest announcement of every noble passion, the symmetrical marriage of the most exquisite tenderness with the most energetic power impresses the listener.

"The first movement comprehends, as in a glowing focal point, all the sensations of a richly-endowed human organism, busied in restless, youthfully, active doing. Delight and woe, joy and sorrow, gayety and dolor, dreaming and longing, languishing and revelling, boldness, scorn, and an uncontrollable self-consciousness alternate and cross one another so closely, so directly, that, while our feeling follows, we are yet unable to separate one definitely from the other, but rather turn our whole attention to that emotion which at the moment occupies us. All these sensations proceed from one leading sensation, and this is the power to do. This force, infinitely heightened by all the impressions of sensation, and from superabundance driven to utterance, is the animating motive of this movement; toward the middle of the movement it gathers itself together in all-destroying utterance, and in its scorn one fancies there stands before him a world-subduer — a Titan wrestling with the gods.

“ This destructive force, which awakens both horror and delight, rushes forward to a tragic catastrophe, whose serious import is told us in the second movement. The composer clothes the story in the musical garb of a funeral march. A soul emotion, restrained by deep pain, but pulsating in solemn mournfulness, is imparted to us in heart-touching tones. From the lament proceeds a grave, manly sadness, turning to tender pangs, to recollection, to the tears of love, to uplifting of heart, to the cry of enthusiasm. From the pain proceeds a new force, that feeds us with a lofty fervor. To feed the fervor, we turn involuntarily to the pang ; we abandon ourselves until we all but breathe our last in sighs. Again our powers assert themselves — perish? No, we will live! upon a strong heart we will bear the unavoidable sadness. But to whom are words given to tell of the endlessly-varied sensations, for this reason unutterable, from pain to the highest uplifting, from uplifting to the tenderest sadness, and to a final passing away in an undying remembrance? Only to the tone-poet is this given.

“ Controlled by its own deep pain, robbed of its destructive wantonness, the man’s force is shown in the third movement in brave cheeriness. The wild impetuosity is now fresh, spirited activity; we have now the lovable, glad-hearted man before us, who roams o’er Nature’s fields, with kindly-kindling eye looks away at the distance, and to whose ears come from tree-covered hills the sounds of the huntsman’s horn ; and all that the man now feels the composer tells his hearers in actively merry-toned figures, until at last the horns, in lovely, joyous, and yet tender strains, lay bare the man’s very heart. In the third movement the composer shows the sensitive man, a side contrasting with that of the second movement — there, deeply and strongly suffering, here, gladly and blithely active.

“ The master now combines these two sides in the fourth movement to show us at last the whole harmonious man in those emotions or feelings in which even the thought of suffering becomes a spur to nobler activity. The *finale* is the counter-picture to the first movement. There we found man’s emotions in endless variety; here repelling, there intertwining one with the other; here we shall meet these differences unified and harmoniously combined in an ending of plastic form. This form the composer first limits to a most simple theme. About this theme, which we may regard as the vigorous, manly individuality, there wind and cling from the beginning all those tender and soft emotions which we recognize as the essentially womanly, revealing at last the overpowering might of love. Toward the end of the movement this power breaks free and full way to the heart. The restless motion ceases, and in noble and soulful repose love speaks, softly and tenderly beginning, rising to entrancing ecstasy, and at last grasping the man’s whole heart, even to its very depths. Here and there this heart again utter the remembrance of for-



mer pangs ; high swells the love-filled breast, the breast which holds both joy and woe. Again aches the heart ; there flows the rich tear of noble humanity. But from the sweet pang of sadness bursts boldly the jubilee of power — that power to which Love has wedded herself, and in which the complete man proclaims exultingly to us the confession of his divinity."

**Wotan's Farewell, and Fire Charm, from Act III., of "Die Walkure."**

**Wagner.**

SCENE. — The top of a rocky height. In the fight between Siegmund and Hunding, Brunhild, contrary to Wotan's orders, had tried to give Siegmund the victory, but Wotan prevented this by breaking Siegmund's sword in two with his spear. Siegmund fell. Wotan, to punish Brunhild for her disobedience, determines to banish her from the troop of Walkyries, and in great anger announces to her this decision. After a long silence, Brunhild conjures him not to let her become the booty of the cowardly wayfarer who may chance to meet her and awake her from sleep. She entreats the god to surround her rocky abode with fearful terrors that shall frighten away all but the most dauntless hero. Wotan, moved by her prayer, proclaims that "a holy fire shall enfold the rock in raging flames, to lick with their tongues and tear with their teeth the coward who rashly may come the terrific rock to approach"

Professor Dippold's new book, "The Ring of the Nibelung," has been drawn upon for a translation of the text of Wotan's Farewell. The descriptive matter which accompanies the translation is from the same source.

(Wotan, deeply affected, gazes long into Brunhild's eyes.)

Farewell, thou charming,  
Warlike child !  
Thou, my heart's  
Holiest pride !  
Farewell ! Farewell ! Farewell !

Must I forsake thee?  
And may I no more  
Hail thee with hallowed love ?

Shalt thou no more  
Ride with me,  
Nor hand me the horn at the feast ?  
Must I then lose thee,

Thee whom I loved,  
Thou laughing delight of mine eyes ?

A bridal fire  
Shall blaze around thee  
As ne'er for bride it has blazed !

Sheaths of flame  
Shall enshroud the rock,  
And with terror tremendous  
Dismay the timid !

Brunhild's castle  
The coward shall fear.  
To win her but one is fated  
Who's freer than I, the god !

Brunhild, overwhelmed with motion and delight, throws herself into Wotan's arms. From the depths of his heart he bids her again a most affectionate farewell. He then kisses her on both eyes, which at once are closed, and she sinks into sleep. He carries her to a low and soft mossy spot, over which a large fir-tree spreads its branches, and tenderly lays her down. Again he gazes long and mournfully at her features, closes the visor of her helmet, and once more casts a sorrowful glance on his beloved daughter. He covers her body with her long shield, and then approaches the huge rock, turning the point of his spear towards it.

Loki, hark !  
Hitherward list !  
As at first I find thee  
In glowing fire,  
At once thou fleddest  
In flickering flame ;

As then, I held thee  
I hold thee to-day !  
Arise, thou wavering fire,  
Enwrap in thy flame the rock !  
Loki ! Loki ! Arise !

At the last conjuration he strikes the rock three times with the point of his spear, whereupon a stream of fire bursts forth, which swiftly swells to a sea of flames. With the point of his spear he indicates the direction of the flames until they describe a complete circle around the rock. Then he exclaims, "Who fears the point of my spear shall never stride through the fiery stream." He disappears in the flame toward the background. Sweet enraptured strains accompany the sinking of Brunhild into her long sleep, from which she is to be awakened by Siegfried, Siegmund, and Sieglinde's son.

Another word on this wonderful final tableau from "Die Walküre," and this from the pen of M. Adolphe Jullien, author of the most sumptuous book on Wagner yet produced, — the translation having been made for this programme: "The third act is a masterpiece throughout. After the violent and sublime scene of the ride of the Valkyries assembling at the rendezvous, rending the air with their war-cries, and ruling the tempest itself, one follows with anxiety the moving dialogue between Brunhild, imploring mercy, and her implacable father ; one is struck with admiration by the sublime farewell of the father to his daughter in this fantastic scene of the sea of fire, which mounts and curls about the sleeping goddess. The entire opera is distinguished from 'Rhinegold' by a bolder manner, an inspiration nobler and freer, crossed by flashes of tender feeling and of surprising beauty. Masterpiece, indeed, this third act, twice a masterpiece, as well for the brilliancy and fury of the orchestra in the frantic ride of the Valkyries as for the intense vocal expression and force of emotion in the admirable scene between Brunhild and Wotan."

The first concert performance in Boston of the closing scene from "Die Walküre" was given by the Theodore Thomas Orchestra, March 10, 1875, Mr. Remmertz was the singer. One presentation by the Boston Symphony Orchestra is recorded Dec. 30, 1882, Mr. Henschel being the singer.







MUSIC HALL - - - CLEVELAND.

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SEASON OF 1888-89.

Friday Evening, May 3.

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—THIRD TOUR—

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GRAND CONCERT

—BY THE—

BOSTON  
SYMPHONY  
ORCHESTRA

---

*Mr. WILHELM GERICKE, Conductor.*

(His Farewell Appearance in Cleveland.)

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—SOLOISTS—

Mrs. GEORG HENSCHL, Soprano.

Mr. GEORG HENSCHL, Bass

Mr. FRANZ KNEISEL, Violinist.

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C. A. ELLIS, Manager.

F. R. COMEE, Assistant Manager.

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} Boston  
Symphony  
Orchestra.

CLEVELAND CONCERT  
Under Management of  
Mr. N. COE STEWART.





THE BOSTON SYMPHONY ORCHESTRA, Mr. Wilhelm Gericke, Conductor, is the only Orchestra to appear in this city, during the season, that is organized and maintained exclusively for Concert purposes and the daily interpretation of music of the highest class.



THE fame of the Boston Symphony Orchestra has so generally extended beyond its native city that a knowledge of its eminent position may be presumed. It may be stated briefly, however, that the Orchestra was founded in 1881, by a public-spirited and music-loving citizen of Boston, with a desire only to give his native city a permanent orchestra equal to those of the musical centres of Europe.

Made up originally of the best available musicians of Boston and New York, with each succeeding season its efficiency has been increased by the acquisition of artists of great ability chosen from the leading orchestras of Vienna, Berlin, Leipsic, Paris and London, and no labor or expense has been spared to reach the highest standard of performance.

The Orchestra is now and has been for the past four years under the directorship of Mr. Wilhelm Gericke, who is recognized as one of the very few great trained conductors of Europe, and who was called to this post from activity and fame in Vienna. His untiring labors and conscientious devotion to the highest in his art have won for the Boston Symphony Orchestra an exalted reputation, and its merit has been widely recognized not only in Boston but in New York, Philadelphia, Baltimore and Washington, where its annual series of concerts have become events of the highest importance in the musical season.

#### The Personnel.

The critical judgment and exacting requirements of the conductor of the Boston Symphony Orchestra have resulted in the selection of a body of artists well fitted to meet his exalted standard.

It is everywhere conceded that such a body of strings as compose the violins of this Orchestra was never before gathered together on this side of the Atlantic. At their head, as *concert-meister*, remains Mr. Franz Kneisel, who is ably seconded by a corps every member of which is an artist, including the well-known soloists Mr. C. M. Loeffler and Mr. T. Adamowski. It would be difficult to suggest any possibility of improvement in this department.

At the head of the 'celli is Mr. Fritz Giese, *facile princeps* in his line. Concert-goers of Cleveland will not fail to remember the brilliant flute and oboe playing of Messrs. Molé and Sautet, the artists secured last year from the Opera Comique, Paris. In his accustomed place will be recognized the picturesque figure of Xaver Reiter, whose treatment of the horn seem always a revelation. Among the new faces will be seen M. Pierre Müller, first trumpet, from the celebrated orchestra of L'Amoureux, Paris. In every department selection and improvement have served to bring the Orchestra as near as possible to ideal perfection.

MUSIC HALL . . . . CLEVELAND.

Friday Evening, May 3, 1889, at 8.

BOSTON SYMPHONY ORCHESTRA

*Mr. WILHELM GERICKE, Conductor.*

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PROGRAMME.

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✓ Overture, "Die Meistersinger" - - - - - Wagner

✓ Chorus from the Creation - - - - - Haydn

Under direction of Mr. N. COE STEWART.

✓ Andante and Finale from the Concerto for Violin, Mendelssohn  
Mr. KNEISEL.

✓ Queen Mab Scherzo from the Symphony "Romeo and  
Juliet" - - - - - Berlioz

✓ Duet, "Gondoliere" - - - - - Henschel  
Mr. and Mrs. HENSCHEL.

✓ Symphony in E flat (Eroica) - - - - - Beethoven  
Allegro con brio—Marcia funebre (Adagio assai).

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SOLOISTS:

Mr. and Mrs. GEORG HENSCHEL.

Mr. KNEISEL.

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The Piano used is a Weber.



#### MR. HENSCHEL.

Mr. Georg Henschel was born at Breslau, the capital of Silesia, Germany, on the eighteenth day of February, 1850. His musical talent was evinced when he was scarcely more than an infant, and at the age of five years he began his musical studies with lessons on the pianoforte. At the age of eleven he commenced the theoretic study of music under Dr. Shaeffer, professor and director of music at the University at Breslau. His first public appearance was made at a concert in Berlin, in 1862, when twelve years old; he played with orchestra Weber's "Concerto in F Minor," with great and marked success. Already he had composed the third Psalm for soli and chorus, and a number of songs and pianoforte pieces, which won for him great favor with musicians.

In April, 1867, he went to Leipzig and entered the Conservatory to study, more especially composition, and to fit himself as conductor. Ignaz Moscheles was his instructor on the pianoforte, and he studied theory with Profs. Richter and Reinecke, and singing with Prof. Goetze. He sang occasionally in concerts and oratorios in and near Leipzig, and at the music festival at Altenberg (Saxony), and always with great success.



In the spring of 1879 he accepted an invitation to sing in Weimar, at the Beethoven Festival of the "Allgemeine Deutsche Musik Verein," of which he was a member. He there made the acquaintance of Liszt, who took a

lively interest in him and induced him to prolong his visit in Weimar, and to participate socially and musically in those famous Sunday matinees, at the "Gartnerei," where the same morning one could hear Anton Rubinstein, Von Bulow, and Carl Tausig, and the master and host himself. This visit to Weimar, repeated the following year, was the impulse that caused him to remove to Berlin, having passed a little more than a year at Breslau, by the special desire of his parents. He entered the Royal Hochschule (in which he soon afterwards became a teacher), and whilst regularly attending the meetings of the orchestra under Joachim's conductorship, he became also a pupil of Frederick Kiel, the celebrated composer of "Christus" and "Requiem," under whose auspices he composed and conducted the performance of a serenade in canon form for orchestra, the CXXX Psalm, for solo, chorus, and orchestra, together with a number of songs, trios, and a string quartet. Meantime he did not lose sight of his singing, but prosecuted his studies in that direction under Prof. Adolph Shulze. His singing attracted more and more attention, and in consequence of an unusual success at the great festival in Cologne, in 1874, he received invitations to sing in oratorios and concerts from all parts of Germany, from Austria, Russia, Belgium, Holland, and Switzerland. His success was phenomenal, and decided him to devote himself more especially for the next few years in this part of his art. Everywhere he was in demand, and everywhere were his compositions played and sung. Mr. Henschel has been constantly before the public, since 1869, as singer, composer, and conductor. Though best known as a singer and composer, he has been frequently called upon to assume the baton for a part or an entire concert (more especially where his own works have been given), as in Hamburg, Barmen, Vienna, Zurich, St. Petersburg, London (Crystal Palace and St. James' Hall), etc. He brought out at St. James' Hall in December, 1879 (first time in England), Brahms' colossal "Triumphal Hymn" for eight-part (double) chorus and orchestra, and the C minor Symphony. He first went to England in 1877, and removed there the following year because of the success with which he met. He came to this country on a visit in 1880, remaining through the winter to fulfil the many engagements offered him.

In the spring of 1881 he married Miss Lillian Bailey, and about the same time was asked to take the position of director and conductor, and became the founder — musically — of the Boston Symphony Orchestra. This position he accepted, and for three years he devoted himself almost exclusively to that duty. In 1884 he returned to Europe and travelled for a year in Germany and Russia, giving, with Mrs. Henschel, vocal recitals in nearly all the prominent cities, and creating great enthusiasm wherever they went. The next year he returned to London, which he considered his home, and has been settled there since. In 1886 he established the London Symphony



Orchestra, of which he has been and is still the director and conductor, beside finding time for numerous concert engagements in London and other principal cities of England.

#### MRS. HENSCHEL.

Mrs. Henschel (Lillian Bailey) was born in Columbus, Ohio, Jan. 18, 1860. Manifesting a decided musical talent, she commenced the study of music when in her eighth year, and steadily pursued it under the best masters obtainable in her native city. When she was fourteen years old (1874) she was taken to Boston for the greater advantages afforded in that city. Her time and attention were thereafter given principally to the study of vocal music, singing with Madame Rudersdorff, but continuing her other musical studies also with leading instructors.

Her *début* as a concert singer was made at a chamber concert, given by Mr. B. J. Lang, in March, 1876. Her success, though she was barely sixteen years of age, was instantaneous, and from that date her services were in constant demand for concerts in Boston and vicinity, in New York, Philadelphia, and other cities; but she was only allowed to accept such engagements as did not interfere with her studies or overtax her strength.

In June, 1878, her mother took her to Paris, and placed her at once under the instruction of Madam Viardot-Garcia, with whom she remained until early in the next year.

Desiring then to more especially study oratorio music, she went to London, intending only to pass a few months there, and was immediately engaged for, and made her *début* at one of the concerts of the Philharmonic Society in St. James' Hall. Here, again, her success was immediate, and, though late in the season, her services were in such demand for that and the coming year for concerts not only in London, but in the provinces, that she decided to remain in London another season.

Her singing for the Philharmonic Society introduced her to Mr. Henschel, who appeared in the same concert, and who, though he had for a long time declined to give any lessons, and was devoting his time to singing and composition, made an exception to his rule in her case.

The succeeding season in London her success was still more pronounced. She was engaged for seven of the Monday and Saturday Popular Concerts, again by the Philharmonic Society, at the Crystal Palace, for several of the Richter Concerts, at the Royal Albert Hall, and for many other concerts in London and the provinces, in Scotland and in Holland, singing also in oratorio and musical festivals. She accepted invitations to visit the latter country twice during the season for concerts in Amsterdam, Rotterdam, and the Hague, and a musical festival at Utrecht.

In the autumn of 1880 she returned to Boston, and her career since then



is too well known to require its telling here at any length. In the spring of 1881 she was married to Mr. Georg Henschel, and they have lived in Boston and London since that time.

During these years Mrs. Henschel has accepted such engagements only as were within easy access of her home, Mr. Henschel's duties preventing extended trips, the only exceptions being their trips to the United States, Germany, and two to Russia, where their singing created an unprecedented furore.

Introduction, "Die Meistersinger."

Wagner.

The name "Mastersingers" belonged to those poets of the people, who, since the thirteenth century, developed lyric poetry, which had been founded by the court poets, or "Minnesingers," of earlier times. With all their imagined cultivation, the worthy mastersingers had quite lost the true spirit of their art, and little remained to them but a lifeless and hollow set of rules, most of which were pedantic in the extreme, and many ridiculous beyond description. Wagner's comic opera, "Die Meistersinger," treats of a guild of mastersingers, who at one of their annual competitions offered as a prize for the best song the hand in marriage of one of the fair daughters of their town. A stranger knight comes along, joins the guild, takes part in the prize-singing, and wins the maid. "Die Meistersinger" was first performed in 1868, von Bülow conducted; and it was the first of Wagner's works produced under the especial patronage of the King of Bavaria. The real purpose of the opera is to contrast the freedom of modern (Wagner's) art with the limitations of all art fettered by tradition, and in it adherents of both old and new can find much to admire.

Mr. Edward Dannreuther, a safe and accomplished critic, says that the Bayreuth master "has shown himself capable, in every new drama, of remodelling both the style and character of his music in accordance with the poetical subject-matter." He adds: "In the overture to 'Tannhauser' the flesh and spirit — earthly and heavenly aspirations and passions — wrestle with one another and find their final equation. In the introduction to 'Lohengrin,' the smooth, harmonious strain of scarcely-preceptible rhythmical changes, mystically undulating from the faintest vision to the fullest glory, presents the ethereal character of the Holy Grail. The introduction to 'Die Meistersinger' offers a strong contrast to these. It is throughout a realistic picture, executed in robust colors, full of bold antitheses and surprising combinations; a vivid delineation of mediæval German life drawn with exuberant fancy and inimitable humor." Mr. Dannreuther subsequently gives his idea of the effect made by this overture, first, upon a listener unac-

quainted with the drama ; next, upon one to whom the play is familiar. The former receives "a vivid series of impressions of festive pomp and warm passions, of open joyous humor"; while the latter has recalled to him "numerous striking and individual pictures which he has witnessed upon the stage." In the overture the leading motives of the drama are displayed singly and in combination, with picturesque effect and striking art. The first subject is the pompous "Mastersinger's" motive. The trumpets and harp in march rhythm sound the theme of the Procession of the Mastersingers (from Act III). Walther's Prize Song is the third theme, a lovely melody ; then comes the representative of the Apprentices, a bustling, chattering melody. The manner in which the two last-mentioned subjects play against each other — the first indicative of the freedom of Wagner's art, the second the stilted voice of conventional pedantry — will be noted by the observant.

**Queen Mab Scherzo.**

**Berlioz.**

Berlioz once wrote to a friend : "If you ask me now which one of my compositions I prefer, I will answer, I am of the same opinion as most artists. I prefer the *adagio* (love-scene) in 'Romeo and Juliet.' One day in Hanover, at the close of this movement, I felt myself pulled backwards, without knowing by whom. In turning round, I saw that it was the musicians near me, kissing the skirts of my coat." The principal theme of the *adagio* does not enter until twenty measures or so are passed ; the introductory melody by the violas and celli is, as Mr. Apthorp says, "but the background of the picture, — a musical representation of the balmy Italian summer night." The *motif* of the movement is first heard taking shape among the celli and horns. The "Queen Mab" *scherzo* has been called "a musical spider's web." What is really its trio is an *allegretto* episode, whose harmonics on the violins and harps in several parts have been a constant puzzle to many to define. The *scherzo* itself is a very fast *prestissimo*.

**Symphony No. 3, in E Flat, "Heroic."**

**Beethoven.**

The "Heroic" was the eighth symphonic work by Beethoven heard in Boston ; the date, Dec. 13, 1851, is the eleventh year of the epoch which the performance of the fifth (C minor) symphony established. Since the Boston Symphony concerts were founded the "Heroic" symphony has been heard at least once each season. Beethoven completed the work in 1804,



inscribing it "*Sinfonia grande, Napoleon Bonaparte, 1804, im August del Sigr. Louis van Beethoven, Sinfonia 3, Op. 55.*" Napoleon's career up to the time of his coronation as emperor inspired this dedication. That event so angered Beethoven that he tore off the title-page, to restore it years afterwards, at news of Napoleon's death.

Both Berlioz and Wagner have given the world their interpretations of the third symphony; Berlioz, with a more technical handling than Wagner, who seeks only to discern the soul of the composer. With reference to the first movement, Berlioz has written: "It is in triple time, and the motion is nearly that of the waltz. Yet what is more serious and dramatic than this *allegro*? . . . The rhythm is exceedingly remarkable, from the frequency of syncopations, and for combinations of common time thrown into the triple by accenting the weak parts of the bar. When to these clashing rhythms are joined certain rude discords, such as that which we find towards the middle of the second part, where the first violins strike the high F natural against the E natural, the fifth of the chord of A minor, it is impossible to repress a movement of fright at this picture of indomitable fury. It is the voice of despair, and almost of rage. We cannot discover the motive. In the next bar the orchestra suddenly calms; one might say that, broken down by the rage to which it has just given way, its strength fails all at once. Then there are gentler phrases, in which we find again all the sorrowful tenderness that recollection awakes in the soul. It is impossible to describe, or even to indicate, the multitude of melodic and harmonic aspects under which Beethoven reproduces his theme."

Berlioz says of the *coda* of the second movement: "The theme of the march reappears, but in fragments broken by rests, and with no other accompaniment than three notes, *pizzicato*, for the double bass; and when these shreds of the mournful melody have fallen one by one down to the tonic, the wind instruments utter one cry, the last farewell of the warriors to their companions in arms, and all the orchestra dies away on a pedal point *pianissimo*."

Berlioz professed to see in the *scherzo* an element of gravity. "The rhythm, the movement," he remarks, "are truly there; there are, indeed, games, but veritable funeral games, saddened each moment by thoughts of mourning — games, in short, such as those which the warriors of the Iliad celebrate around the tombs of their chiefs. Even in the most capricious evolutions of his orchestra, Beethoven has known how to preserve the grave and sombre color, the profound sadness, which ought naturally to predominate in such a subject."

"Berlioz says that the *finale*, 'though so varied, is constructed entirely on a simple fugued subject, on which the author afterwards builds, besides a thousand ingenious details, two other themes, one of which is of the greatest



beauty. We cannot perceive, from the turn of the melody, that it has been, so to speak, extracted from another. Its expression, on the contrary, is much more touching; it is incomparably more graceful than the original subject, of which the character is rather that of a bass, and serves very well as such. This melody reappears a little before the end, in slower time, and with fresh harmony, which redoubles its sadness. The hero costs many tears. After these last regrets given to his memory, the poet leaves the elegy to intone the hymn of glory. Though somewhat laconic, this peroration is full of brilliancy, and worthily crowns the musical monument."

The following is Richard Wagner's interpretation of the "Heroic" symphony, as translated for the Boston *Transcript*: "This signally important composition, the one with which Beethoven really began his independent and original style, is in many respects by no means easy to understand, as would seem from its title, especially because this title, 'Heroic,' involuntarily leads one to expect a succession of heroic doings, pictured with a certain historic dramatic sense, by music. To approach the work with this idea means, first, confusion, then disappointment, without any real enjoyment. The superscription, 'Heroic,' should be conceived in its broadest sense, and by no means be attached to a military personage. Let us but imagine under heroic a whole, complete man, having all the purely human attributes — love, pain, power — in the greatest wealth and potency; so have we before us the object which the composer treats with his tones. Within the limits of this composition are confined all the varied emotions, mightily counteracting one against the other, of a strong and perfected individuality, to which nothing human is unknown, but which, holding within itself all the truly human, utters itself in such a way that, with the honest announcement of every noble passion, the symmetrical marriage of the most exquisite tenderness with the most energetic power impresses the listener.

"The first movement comprehends, as in a glowing focal point, all the sensations of a richly-endowed human organism, busied in restless, youthfully, active doing. Delight and woe, joy and sorrow, gayety and dolor, dreaming and longing, languishing and revelling, boldness, scorn, and an uncontrollable self-consciousness alternate and cross one another so closely, so directly, that, while our feeling follows, we are yet unable to separate one definitely from the other, but rather turn our whole attention to that emotion which at the moment occupies us. All these sensations proceed from one leading sensation, and this is the power to do. This force, infinitely heightened by all the impressions of sensation, and from superabundance driven to utterance, is the animating motive of this movement; toward the middle of the movement it gathers itself together in all-destroying utterance, and in its scorn one fancies there stands before him a world-subduer — a Titan wrestling with the gods.

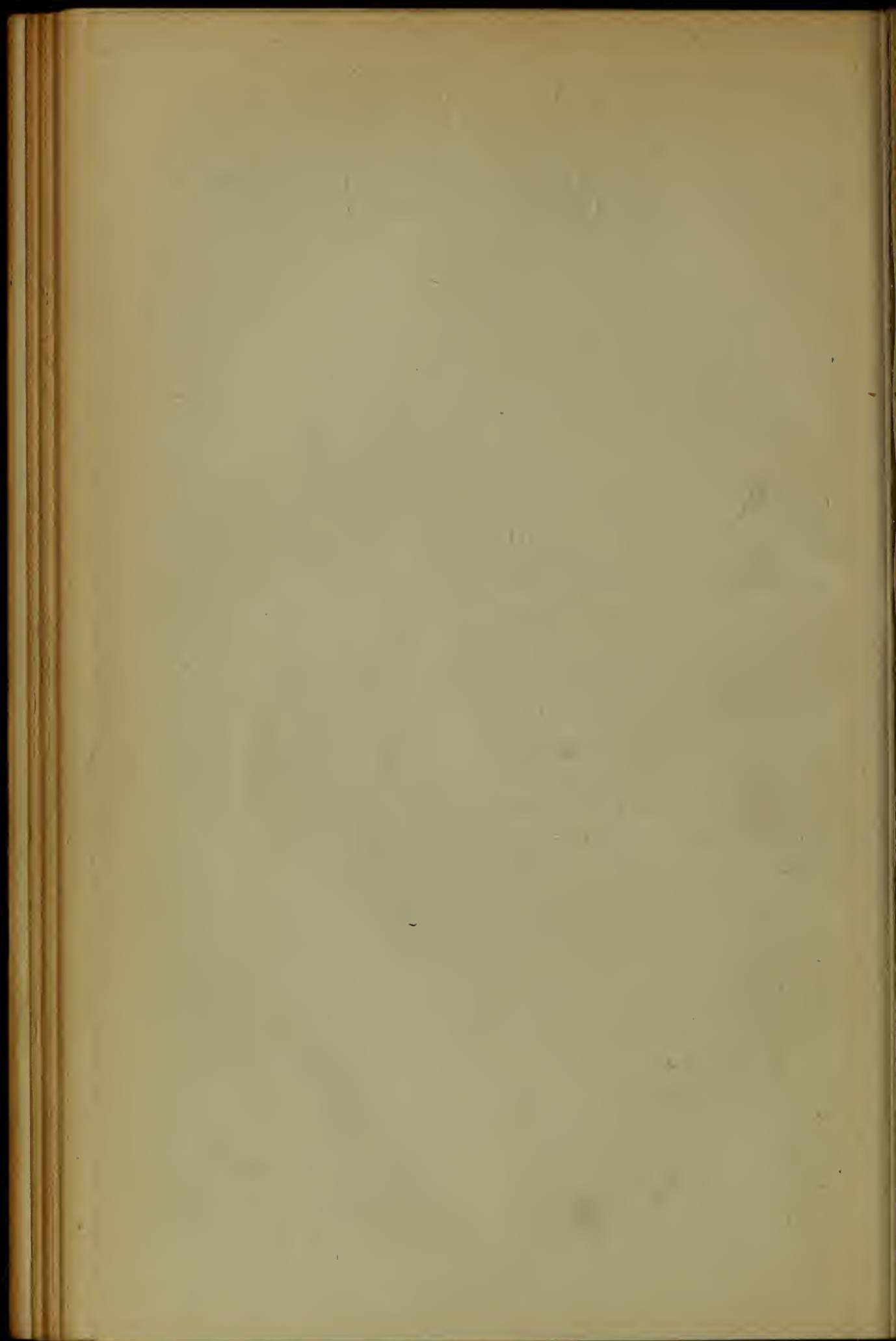
“ This destructive force, which awakens both horror and delight, rushes forward to a tragic catastrophe, whose serious import is told us in the second movement. The composer clothes the story in the musical garb of a funeral march. A soul emotion, restrained by deep pain, but pulsating in solemn mournfulness, is imparted to us in heart-touching tones. From the lament proceeds a grave, manly sadness, turning to tender pangs, to recollection, to the tears of love, to uplifting of heart, to the cry of enthusiasm. From the pain proceeds a new force, that feeds us with a lofty fervor. To feed the fervor, we turn involuntarily to the pang ; we abandon ourselves until we all but breathe our last in sighs. Again our powers assert themselves — perish? No, we will live! upon a strong heart we will bear the unavoidable sadness. But to whom are words given to tell of the endlessly-varied sensations, for this reason unutterable, from pain to the highest uplifting, from uplifting to the tenderest sadness, and to a final passing away in an undying remembrance? Only to the tone-poet is this given.

“ Controlled by its own deep pain, robbed of its destructive wantonness, the man’s force is shown in the third movement in brave cheeriness. The wild impetuosity is now fresh, spirited activity ; we have now the lovable, glad-hearted man before us, who roams o’er Nature’s fields, with kindly-kindling eye looks away at the distance, and to whose ears come from tree-covered hills the sounds of the huntsman’s horn ; and all that the man now feels the composer tells his hearers in actively merry-toned figures, until at last the horns, in lovely, joyous, and yet tender strains, lay bare the man’s very heart. In the third movement the composer shows the sensitive man, a side contrasting with that of the second movement — there, deeply and strongly suffering, here, gladly and blithely active.

“ The master now combines these two sides in the fourth movement to show us at last the whole harmonious man in those emotions or feelings in which even the thought of suffering becomes a spur to nobler activity. The *finale* is the counter-picture to the first movement. There we found man’s emotions in endless variety ; here repelling, there intertwining one with the other ; here we shall meet these differences unified and harmoniously combined in an ending of plastic form. This form the composer first limits to a most simple theme. About this theme, which we may regard as the vigorous, manly individuality, there wind and cling from the beginning all those tender and soft emotions which we recognize as the essentially womanly, revealing at last the overpowering might of love. Toward the end of the movement this power breaks free and full way to the heart. The restless motion ceases, and in noble and soulful repose love speaks, softly and tenderly beginning, rising to entrancing ecstasy, and at last grasping the man’s whole heart, even to its very depths. Here and there this heart again utters the remembrance of for-

mer pangs ; high swells the love-filled breast, the breast which holds both joy and woe. Again aches the heart ; there flows the rich tear of noble humanity. But from the sweet pang of sadness bursts boldly the jubilee of power — that power to which Love has wedded herself, and in which the complete man proclaims exultingly to us the confession of his divinity.”











# DETROIT RINK - DETROIT.

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SEASON OF 1888-89.

*Saturday Evening* - - - - - *May 4*

*Monday Evening* - - - - - *May 6*

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—THIRD TOUR—

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TWO GRAND CONCERTS

—BY THE—

# BOSTON SYMPHONY ORCHESTRA

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*Mr. WILHELM GERICKE, Conductor.*

(His Farewell Appearance in Detroit.)

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## SOLOISTS

Mrs. GEORG HENSCHER, Soprano.

Mr. GEORG HENSCHER, Bass.

Mr. T. ADAMOWSKI, Violinist.

Mr. FRITZ GIESE, Violoncellist.

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Programme with analytical notes by G. H. WILSON.

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C. A. ELLIS, Manager.

F. R. COMEE, Assis't Manager. J. S. LEERBERGER, Agent in Advance



THE BOSTON SYMPHONY ORCHESTRA, Mr. Wilhelm Gericke, Conductor, is the only Orchestra to appear in this city, during the season, that is organized and maintained exclusively for Concert purposes and the daily interpretation of music of the highest class.



THE fame of the Boston Symphony Orchestra has so generally extended beyond its native city that a knowledge of its eminent position may be presumed. It may be stated briefly, however, that the Orchestra was founded in 1881, by a public-spirited and music-loving citizen of Boston, with a desire only to give his native city a permanent orchestra equal to those of the musical centres of Europe.

Made up originally of the best available musicians of Boston and New York, with each succeeding season its efficiency has been increased by the acquisition of artists of great ability chosen from the leading orchestras of Vienna, Berlin, Leipsic, Paris and London, and no labor or expense has been spared to reach the highest standard of performance.

The Orchestra is now and has been for the past four years under the directorship of Mr. Wilhelm Gericke, who is recognized as one of the very few great trained conductors of Europe, and who was called to this post from activity and fame in Vienna. His untiring labors and conscientious devotion to the highest in his art have won for the Boston Symphony Orchestra an exalted reputation, and its merit has been widely recognized not only in Boston but in New York, Philadelphia, Baltimore and Washington, where its annual series of concerts have become events of the highest importance in the musical season.

#### The Personnel.

The critical judgment and exacting requirements of the conductor of the Boston Symphony Orchestra have resulted in the selection of a body of artists well fitted to meet his exalted standard.

It is everywhere conceded that such a body of strings as compose the violins of this Orchestra was never before gathered together on this side of the Atlantic. At their head, as *concert-meister*, remains Mr. Franz Kneisel, who is ably seconded by a corps every member of which is an artist, including the well-known soloists Mr. C. M. Loeffler and Mr. T. Adamowski. It would be difficult to suggest any possibility of improvement in this department.

At the head of the 'celli is Mr. Fritz Giese, *facile princeps* in his line. Concert-goers of Detroit will not fail to remember the brilliant flute and oboe playing of Messrs. Molé and Sautet, the artists secured last year from the Opera Comique, Paris. In his accustomed place will be recognized the picturesque figure of Xaver Reiter, whose treatment of the horn seem always a revelation. Among the new faces will be seen M. Pierre Müller, first trumpet, from the celebrated orchestra of L'Amoureux, Paris. In every department selection and improvement have served to bring the Orchestra as near as possible to ideal perfection.



DETROIT RINK . . . DETROIT.

Saturday Evening, May 4, at 8.

# BOSTON SYMPHONY ORCHESTRA

*Mr. WILHELM GERICKE, Conductor.*

## I. CONCERT.

### PROGRAMME :

✓ Overture, Oberon - - - - - Weber

✓ Song, Loreley - - - - - Liszt

Mrs. GEORG HENSCHEL.

✓ Scherzo Capriccioso - - - - - Dvorak

✓ Concerto for Violoncello - - - - - Lindner

Mr. FRITZ GIESE.

✓ Aria, Alexander's Feast - - - - - Handel

Mr. GEORG HENSCHEL.

✓ Variations from "The Rustic Wedding" - - - Goldmark

✓ Hungarian Rhapsody No. 1 - - - - - Liszt

## SOLOISTS

Mrs. GEORG HENSCHEL.

Mr. GEORG HENSCHEL.

Mr. FRITZ GIESE.

DETROIT RINK . . . DETROIT.

Monday Evening, May 6, at 8.

BOSTON SYMPHONY ORCHESTRA

*Mr. WILHELM GÉRICKE, Conductor.*

II. CONCERT.

PROGRAMME.

- Overture, "Barber of Bagdad" - - - - Peter Cornelius ✓
- Aria, "Alessandro" - - - - - - - - Handel ✓
- Mrs. GEORG HENSCHEL.
- Concerto for Violin - - - - - - - - Moszkowski ✓
- Mr. ADAMOWSKI.
- Duet, Don Pasquale - - - - - - - - Donizetti ✓
- Mr. and Mrs. HENSCHEL.
- Scherzo, from "Midsummernight's Dream Music," Mendelssohn ✓
- Scenes Pittoresques - - - - - - - - Massenet ✓
- Overture, Tannhauser - - - - - - - - Wagner ✓

SOLOISTS

- Mrs. GEORG HENSCHEL.
- Mr. GEORG HENSCHEL.
- Mr. T. ADAMOWSKI.

#### MR. HENSCHEL.

Mr. Georg Henschel was born at Breslau, the capital of Silesia, Germany, on the eighteenth day of February, 1850. His musical talent was evinced when he was scarcely more than an infant, and at the age of five years he began his musical studies with lessons on the pianoforte. At the age of eleven he commenced the theoretic study of music under Dr. Shaeffer, professor and director of music at the University at Breslau. His first public appearance was made at a concert in Berlin, in 1862, when twelve years old ; he played with orchestra Weber's "Concerto in F Minor," with great and marked success. Already he had composed the third Psalm for soli and chorus, and a number of songs and pianoforte pieces, which won for him great favor with musicians.

In April, 1867, he went to Leipzig and entered the Conservatory to study, more especially composition, and to fit himself as conductor. Ignaz Moscheles was his instructor on the pianoforte, and he studied theory with Profs. Richter and Reinecke, and singing with Prof. Goetze. He sang occasionally in concerts and oratorios in and near Leipzig, and at the music festival at Altenberg (Saxony), and always with great success.



In the spring of 1879 he accepted an invitation to sing in Weimar, at the Beethoven Festival of the "Allgemeine Deutsche Musik Verein," of which he was a member. He there made the acquaintance of Liszt, who took a



lively interest in him and induced him to prolong his visit in Weimar, and to participate socially and musically in those famous Sunday matinees, at the "Gartnerei," where the same morning one could hear Anton Rubinstein, Von Bulow, and Carl Tausig, and the master and host himself. This visit to Weimar, repeated the following year, was the impulse that caused him to remove to Berlin, having passed a little more than a year at Breslau, by the special desire of his parents. He entered the Royal Hochschule (in which he soon afterwards became a teacher), and whilst regularly attending the meetings of the orchestra under Joachim's conductorship, he became also a pupil of Frederick Kiel, the celebrated composer of "Christus" and "Requiem," under whose auspices he composed and conducted the performance of a serenade in canon form for orchestra, the CXXX Psalm, for solo, chorus, and orchestra, together with a number of songs, trios, and a string quartet. Meantime he did not lose sight of his singing, but prosecuted his studies in that direction under Prof. Adolph Shulze. His singing attracted more and more attention, and in consequence of an unusual success at the great festival in Cologne, in 1874, he received invitations to sing in oratorios and concerts from all parts of Germany, from Austria, Russia, Belgium, Holland, and Switzerland. His success was phenomenal, and decided him to devote himself more especially for the next few years in this part of his art. Everywhere he was in demand, and everywhere were his compositions played and sung. Mr. Henschel has been constantly before the public, since 1869, as singer, composer, and conductor. Though best known as a singer and composer, he has been frequently called upon to assume the baton for a part or an entire concert (more especially where his own works have been given), as in Hamburg, Barmen, Vienna, Zurich, St. Petersburg, London (Crystal Palace and St. James' Hall), etc. He brought out at St. James' Hall in December, 1879 (first time in England), Brahms' colossal "Triumphal Hymn" for eight-part (double) chorus and orchestra, and the C minor Symphony. He first went to England in 1877, and removed there the following year because of the success with which he met. He came to this country on a visit in 1880, remaining through the winter to fulfil the many engagements offered him.

In the spring of 1881 he married Miss Lillian Bailey, and about the same time was asked to take the position of director and conductor, and became the founder — musically — of the Boston Symphony Orchestra. This position he accepted, and for three years he devoted himself almost exclusively to that duty. In 1884 he returned to Europe and travelled for a year in Germany and Russia, giving, with Mrs. Henschel, vocal recitals in nearly all the prominent cities, and creating great enthusiasm wherever they went. The next year he returned to London, which he considered his home, and has been settled there since. In 1886 he established the London Symphony

Orchestra, of which he has been and is still the director and conductor, beside finding time for numerous concert engagements in London and other principal cities of England.

#### MRS. HENSCHEL.

Mrs. Henschel (Lillian Bailey) was born in Columbus, Ohio, Jan. 18, 1860. Manifesting a decided musical talent, she commenced the study of music when in her eighth year, and steadily pursued it under the best masters obtainable in her native city. When she was fourteen years old (1874) she was taken to Boston for the greater advantages afforded in that city. Her time and attention were thereafter given principally to the study of vocal music, singing with Madame Rudersdorff, but continuing her other musical studies also with leading instructors.

Her *début* as a concert singer was made at a chamber concert, given by Mr. B. J. Lang, in March, 1876. Her success, though she was barely sixteen years of age, was instantaneous, and from that date her services were in constant demand for concerts in Boston and vicinity, in New York, Philadelphia, and other cities; but she was only allowed to accept such engagements as did not interfere with her studies or overtax her strength.

In June, 1878, her mother took her to Paris, and placed her at once under the instruction of Madam Viardot-Garcia, with whom she remained until early in the next year.

Desiring then to more especially study oratorio music, she went to London, intending only to pass a few months there, and was immediately engaged for, and made her *début* at one of the concerts of the Philharmonic Society in St. James' Hall. Here, again, her success was immediate, and, though late in the season, her services were in such demand for that and the coming year for concerts not only in London, but in the provinces, that she decided to remain in London another season.

Her singing for the Philharmonic Society introduced her to Mr. Henschel, who appeared in the same concert, and who, though he had for a long time declined to give any lessons, and was devoting his time to singing and composition, made an exception to his rule in her case.

The succeeding season in London her success was still more pronounced. She was engaged for seven of the Monday and Saturday Popular Concerts, again by the Philharmonic Society, at the Crystal Palace, for several of the Richter Concerts, at the Royal Albert Hall, and for many other concerts in London and the provinces, in Scotland and in Holland, singing also in oratorio and musical festivals. She accepted invitations to visit the latter country twice during the season for concerts in Amsterdam, Rotterdam, and the Hague, and a musical festival at Utrecht.

In the autumn of 1880 she returned to Boston, and her career since then



is too well known to require its telling here at any length. In the spring of 1881 she was married to Mr. Georg Henschel, and they have lived in Boston and London since that time.

During these years Mrs. Henschel has accepted such engagements only as were within easy access of her home, Mr. Henschel's duties preventing extended trips, the only exceptions being their trips to the United States, Germany, and two to Russia, where their singing created an unprecedented furore.

Song, "The Loreley."

Liszt.

I know not whence comes the feeling  
That I to sadness am so inclined :  
A legend of days departed  
I cannot chase from my mind.

The breeze comes soft, the day is fading,  
And peaceful flows the Rhine ;  
The hill-tops, all brightly gleaming,  
In evening sunlight shine.

And yonder sits a maiden,  
Of wondrous beauty rare ;  
With gold and jewels sparkling,  
She combs her golden hair.

With comb of bright gold she combs it,  
And sings with mournful sigh  
A song of enchanting power, —  
A magic melody.

A boatman in frail bark gliding,  
Bewildered by love's sweet pain ;  
He sees not the rocky ledges, —  
His eyes on the height remain.

The billows surrounding engulf him, —  
Both bark and boatman are gone !  
This sorrow by her charmed singing  
The Loreley hath done.

Scherzo Capriccioso, Op. 66.

Dvorak.

The form of this composition more nearly assimilates that of the rhapsody as created by Liszt than any other. The credit of the title rests with Dvorak ; certainly nothing could better signify the desire of a composer to escape even the slight conventions which at the present time the *scherzo* embodies than *Scherzo Capriccioso*. Dvorak's rhapsodies preceded his Op. 66, and even their freedom of form is superseded by the greater piquancy, more frequent modulations (though no more charming melodic trend),



of this their most elusive progeny. When the work was played by Richter, in London, an analysis was prepared by Mr. C. A. Barry, which is the basis of the remarks which follow.

The work commences with a short introduction, at the outset of which the germ of the first principal subject is displayed. This consists of a short motive, which recurs again and again in the course of the work, and may therefore not improperly be regarded in the light of a motto. It is first given out by the horns in B flat, a key far removed from that of D flat, the signature of the work, but which, after touching upon E flat minor and F major, is easily reached. A partial repetition and prolongation of this in a modified form brings us to the first principal tune (*tutti*), the repetition of which is complemented by a second strain (in A flat); first pronounced by the oboes, clarinets, and strings, followed by a passage in thirds by the flute and clarinet, this in turn being followed by a transitional passage modulating enharmonically to G major, in which key a second tune of a waltz-like character is commenced. This does not long continue in G, but modulates to A, in which key its second strain is started with a new figure. The completion of this, after a modulation to F sharp major, is followed by a modification of the "motto" theme, soon after which the whole of the foregoing first section of the movement is repeated, but with very varied treatment, both in respect to elaboration and instrumentation. At length, after a full close in F sharp major, and with a change of *tempo* to *poco tranquillo*, a new theme, which technically may be regarded as constituting the "trio," or an independent section of the movement, is introduced. This is principally based upon a melody, assigned in the first instance to the English horn. It is complemented by a second strain, the leading features of which may be discerned by the suave figure with which it commences.

A repetition of this entire section is then followed by a working out of motives derived from it and the first section, now brought into close juxtaposition. The first that occurs calls for quotation on account of the counter theme superimposed upon a transposition of the "motto." The working out is carried on for a considerable period, and with much variety, ingenuity, and effect. In due course we come to a recapitulation of the first section, but with the introduction omitted. This recapitulation is far removed from being a slavish repetition; indeed, it may be far more accurately defined as a further development of or comment upon the matter which received its exposition in the first section. Points specially to be noticed are: (1) the contraction of two themes (Nos. 1 and 4); (2) a *cadenza* for harp and horn; and (3) the *quasi fugato* treatment of the "motto" in the *coda*, which, quickening in speed to *presto*, brings the work to a brilliant termination.

*Allegro.**Serenade (andante).**Tarantelle (allegro vivace).*

The composer of this tuneful piece seems to have escaped the Kew of the dictionary makers of two continents and the programme makers of, at least, one. August Lindner, who is not living, was for a term of years first cello player in the Philharmonic Gessellschaft, Hanover, in Saxony. The opus number of the concerto played to-day shows him to have been something of a worker, though, it is believed, his compositions have had a somewhat restricted celebrity. The concerto has had no previous performance in Boston. No complete orchestral score of the work is published. A printed pianoforte score records certain indications of the composer's intentions towards the wood-wind and the brass divisions of the band, and there are fully written parts for these and for the strings.

## Recit. and Air from "Alexander's Feast."

Handel.

Revenge! revenge! Timotheus cries!  
 See the furies arise,  
 See the snakes that they rear,  
 How they hiss in their hair,  
 And the sparkles that flash from their eyes!  
 Behold a ghastly band,  
 Each a torch in his hand!  
 Those are Grecian ghosts that in battle were slain,  
 And, unburied, remain  
 Inglorious on the plain.

From the well-known *cantata* set to Dryden's Ode, "Alexander's Feast, or the Power of Music," first presented on Feb. 19, 1736, "after the manner of an oratorio — that is to say, without action." Of this performance the following account is rendered in the London *Daily Press* of the day: "There never was, upon the like occasion, so numerous and splendid an audience at any theatre in London — there being at least thirteen hundred persons present; and it is judged that the receipts of the house could not amount to less than £450. The new composition met with general applause, though attended with the inconvenience of having the performers placed at too great a distance from the audience, which we hear will be rectified the next time of performance."

## Symphony, No. 1, "Rustic Wedding."

Goldmark.

About four and twenty years ago a Saxon count, whose sensibility would be shocked were he ever to read his name in print, appealed to Rubinstein on behalf of a young Jew, needy, but highly gifted, and earning a



scanty living by copying music. The result was, that, through the generosity of the composer, the struggling genius was enabled to develop his powers, and finally to produce two lyrical works which never fail to draw a closely-packed audience in more than one large German town, especially in those of Saxony. The young man's name was Carl Goldmark, — thus wrote an enthusiastic Dresdener. Goldmark is a Hungarian, born in 1852, whose musical education was gained at the Vienna Conservatory. He began by studying the violin, but soon developed a taste for composition, and it is Goldmark the composer, who is known in two hemispheres.

Goldmark cannot be called a prolific composer, for, although, besides his larger works, he has written chamber-music, overtures, and most delightfully for voices, the sum numerically of it all is not great; more than a half score of years passed after "The Queen of Sheba" was composed before "Merlin" was brought out, while the "Rustic Wedding" symphony had been enjoyed many years in many countries before Dresden (in December, 1887.) heard the one in E flat, No. 2, which was played for the first time in this country at a Boston Symphony concert last season. A Viennese critic wrote: "Goldmark's style is about intermediate between that of Meyerbeer and that of Wagner in the 'Tannhauser' period. From Meyerbeer and Wagner Goldmark gets the passionateness of his song, his pompous effects, his orchestral gorgeousness, and at the same time a certain excess in these things."

#### Hungarian Rhapsody, No. 1.

Liszt.

Liszt wrote fifteen Hungarian Rhapsodies for the pianoforte, a number of which have been arranged for orchestra. The one played to-day — the fourteenth of the pianoforte series — is the only one Liszt himself adapted. Liszt evolved the Hungarian Rhapsody after long intercourse with and study of the gypsies of Hungary. In order to appreciate a Hungarian Rhapsody, according to one writer, Liszt's interesting book, *Der Bohémiens de leur Musique en Hongrie*, should be sought for a portrayal of the musical performances of the gypsies of Hungary; failing this, it should be borne in mind that a Hungarian Rhapsody is in general to be regarded as representing a highly idealized picture of such a performance. The work consists of an introductory slow movement (*Lassan*), followed by a succession of quick movements (*Frischkas*).

#### Overture, "The Barber of Bagdad."

Peter Cornelius.

The composer of the comic opera, "The Barber of Bagdad," is found at Weimar in 1852, one of the artist band, who, under the leadership of Liszt, was zealously laboring to carry out the ideas of Richard Wagner. Cornelius was well-born, — the painter of that name was a near relative, — and he seems to have adopted music because irresistably attracted to it. Originally intended



for the stage, his reading of dramatic literature served him well when he finally came to make union between the two arts along lines which Wagner had laid down. During the first year at Weimar Cornelius did loyal service with his pen, by articles in the *Neue Zeitschrift Für Music*, and in other ways. Mention of his first opera is made in a letter from Liszt to Wagner, under date Nov. 5, 1858: "About the middle of November we shall perform here a comic opera, 'The Barber of Bagdad,' founded on a tale from the 'Arabian Nights'; words and music by Cornelius. The music is full of wit and humor, and moves with remarkable self-possession in the aristocratic region of art. I expect a very good result."

The result which Liszt hoped for was not immediate. The first performance of the opera was a failure, and its reception by the Weimar public so affected Liszt that he left Weimar. Thirty years later, however, it was performed at the "City of the Muses," with triumphant success. Liszt shared in the tardy honors which his pupil and disciple had won. Cornelius did not live to see his work appreciated. From Weimar, in 1858, Cornelius went to Vienna, where he found Wagner. Both went to Munich, with Ludwig II., in 1865; Cornelius in the capacity of reader to the king and professor at the Conservatoire, with von Bülow. Here he wrote a second opera, "The Cid," and began a third. "The Barber of Bagdad" is now firmly ensconced at leading German opera houses, but has not yet been performed in Paris, London, or New York.

#### Concerto for Violin.

Moszkowski.

Mr. Moszkowski, often so intensely modern in the manner in which his musical thought is expressed, chooses for this work only the ordinary orchestra, namely, the band for which Beethoven, Schubert, and Mendelssohn wrote.

After seven measures of quiet preluding from the wind-band in common time the first theme of the *andante* enters in the solo instrument, the first two bars of which would seem a striking plagiarism were it not known that Mr. Moszkowski never could have heard a New England Sunday-school air of a generation ago. The theme develops a melodic grace, which is enhanced by the gentle accompaniment. A variation for solo instrument witnesses the composer's first departure from the melody proper, which is accompanied for the most part by the strings; a modulation changes the tonality, but not the idea, though the assisting strings are more fluent. Continuing, the wood-wind and soft brases gradually enter the harmony, and the force of the movement increases until the low strings and bassoons in unison, *ff*, followed by the other strings, wood-wind, and horn, establish a new melody, which the solo violin soon develops; the second portion of this is accompanied for a number of measures by the lower reeds in groups of triplets and by

the cellos and bases. For sixteen bars the solo instrument plays with familiar material, to the accompaniment of long holding notes in the wood-wind and bass strings and a gradually rising figure in the cellos. A feature of this section is the iterated *arpeggio* of the solo instrument to the harmonized accompaniment of the wood-wind. The solo passage ended, the strings *pp* take up the first theme, snatches of which are also heard from the solo violin. The first violins and violas now have an uninterrupted enunciation of the melody with full harmony from the other strings and the lower reeds, the solo violin varying it in a passage of much beauty.

As the composer approaches the peroration of the movement the violins and violas play *tremolando*, the cellos *arpeggios*, and the wood-wind a triplet figure in thirds and sixths, while the bassoons and first horn have something to say of a melodic character. While the touch of the accompanying instruments is but the slightest, the solo violin part is assertive and often impassioned. Brilliant passage work *pp* brings the *andante* to an end, the strings furnishing a harmony just discernible.

A weird and shuddery orchestral introduction begins the *vivace*, which is written in common time. After fourteen measures the solo instrument has a sort of *molto perpetuum* in groups of sixteenth notes, which is continued for forty measures in most spirited fashion, the accompaniment for the most part resting with the strings. No sooner is the solo violin silent than the violins and the wood-wind band (excepting the bassoons) are off in unison with the same subject; a sonorous background being furnished by the brasses. The period ended, the solo violin has another rapid subject to enunciate, also in groups of sixteenth notes; here the brasses and wood-wind furnish a more vital accompaniment than in the almost similar section before mentioned. With little interlude matter, the second subject is given out by the solo violin; this is fitted for excellent thematic development. After four bars (that is, in the modified version played to-day, but in the original thirteen pages and four bars), a new subject of a martial character is given the solo violin, the humorist of the orchestra (the bassoon) accompanying in a rhythm quite in contrast. Strings, also in contrasting rhythm, are soon added to the accompaniment, the solo gaining force with every measure. The composer toys with this subject for a number of bars, using the strings for a background.

The flute piping in octaves is the signal for the return of the first subject, which does not permeate the entire band until after ten measures of *crescendo*; then the flutes, clarinets, and violins race away with it, the lower strings, bassoons, and full brass choir marking every measure by vigorous accentuation. The solo violin makes a brilliant use of the subject, in groups of sixteenth notes, merging at the tenth measure in a rushing unison for all the violins, oboe, and flute, with full harmony in the middle parts and the basses. Out of this is heard the solo violin *ff* in a gradually ascending octave passage of eleven measures, followed immediately by a version of the second theme of the movement (which the ear has as yet scarcely caught). The brilliant *coda* is very soon entered upon; here the strings and wood-wind carry the melodic figure, while the brasses furnish a rich harmony. The solo instrument reaches the conclusion of the movement in a manner easily followed.







CENTRAL MUSIC HALL . . . . CHICAGO.

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SEASON OF 1888-89.

*Tuesday Evening* - - - - *May 7.*

*Wednesday Evening* - - - - *May 8.*

*Friday Evening* - - - - *May 10.*

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—THIRD TOUR—

---

THREE GRAND CONCERTS

—BY THE—

BOSTON

SYMPHONY

ORCHESTRA

---

*Mr. WILHELM GERICKE, Conductor.*

(His Farewell Appearance in Chicago.)

---

—SOLOISTS—

Mr. and Mrs. GEORG HENSCHER.

Mr. FRANZ KNEISEL.

Mr. C. M. LOEFFLER.

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C. A. ELLIS, Manager.

F. B. COMEE, Assistant Manager.

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THE BOSTON SYMPHONY ORCHESTRA, Mr. Wilhelm Gericke, Conductor, is the only Orchestra to appear in this city, during the season, that is organized and maintained exclusively for Concert purposes and the daily interpretation of music of the highest class.





THE fame of the Boston Symphony Orchestra has so generally extended beyond its native city that a knowledge of its eminent position may be presumed. It may be stated briefly, however, that the Orchestra was founded in 1881, by a public-spirited and music-loving citizen of Boston, with a desire only to give his native city a permanent orchestra equal to those of the musical centres of Europe.

Made up originally of the best available musicians of Boston and New York, with each succeeding season its efficiency has been increased by the acquisition of artists of great ability chosen from the leading orchestras of Vienna, Berlin, Leipsic, Paris and London, and no labor or expense has been spared to reach the highest standard of performance.

The Orchestra is now and has been for the past four years under the directorship of Mr. Wilhelm Gericke, who is recognized as one of the very few great trained conductors of Europe, and who was called to this post from activity and fame in Vienna. His untiring labors and conscientious devotion to the highest in his art have won for the Boston Symphony Orchestra an exalted reputation, and its merit has been widely recognized not only in Boston but in New York, Philadelphia, Baltimore and Washington, where its annual series of concerts have become events of the highest importance in the musical season.

#### **The Personnel.**

The critical judgment and exacting requirements of the conductor of the Boston Symphony Orchestra have resulted in the selection of a body of artists well fitted to meet his exalted standard.

It is everywhere conceded that such a body of strings as compose the violins of this Orchestra was never before gathered together on this side of the Atlantic. At their head, as *concert-meister*, remains Mr. Franz Kneisel, who is ably seconded by a corps every member of which is an artist, including the well-known soloists Mr. C. M. Loeffler and Mr. T. Adamowski. It would be difficult to suggest any possibility of improvement in this department.

At the head of the 'celli is Mr. Fritz Giese, *facile princeps* in his line. Concert-goers of Chicago will not fail to remember the brilliant flute and oboe playing of Messrs. Molé and Sautet, the artists secured last year from the Opera Comique, Paris. In his accustomed place will be recognized the picturesque figure of Xaver Reiter, whose treatment of the horn seem always a revelation. Among the new faces will be seen M. Pierre Müller, first trumpet, from the celebrated orchestra of L'Amoureux, Paris. In every department selection and improvement have served to bring the Orchestra as near as possible to ideal perfection.

# PROGRAMME OF FIRST CONCERT.

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**Tuesday, May 7, 1889, at 8 P. M.**

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- ✓ Overture, "Benvenuto Cellini," Op. 23 - - - - Berlioz
- ✓ Song, "Die Loreley" - - - - - Liszt
- ✓ Concerto for Violin in E minor - - - - Mendelssohn  
Allegro molto appassionato.  
Andante.  
Allegretto non troppo.  
Allegro molto vivace.
- ✓ Recitative and Air from "Alexander's Feast" - - Handel
- ✓ Symphonic Poem, "Phæton" - - - - Saint-Saens
- ✓ Suite in F, Op. 39 - - - - Moszkowski  
Allegro molto e brioso.  
Allegretto gioioso.  
Tema con variazioni.  
Perpetuum mobile.

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## SOLOISTS

Mrs. GEORG HENSCHEL, Soprano.

Mr. GEORG HENSCHEL, Bass.

Mr. FRANZ KNEISEL, Violinist.

(2)

# PROGRAMME OF SECOND CONCERT.

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Wednesday, May 8, 1889, at 8 P. M.

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Overture, "Ruy Blas" - - - - - Mendelssohn ✓

Recitative and Air, from "Alessandro" - - - - - Handel ✓

Scherzo Capriccioso, Op. 66 - - - - - Dvorak ✓

Pogner's Address, from "Die Meistersinger" - - - - - Wagner ✓

Symphony No. 9 or 10, in C - - - - - Schubert ✓

Andante: Allegro ma non troppo.

Andante con moto.

Scherzo (Allegro vivace).

Finale (Allegro vivace).

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## ❖ SOLOISTS ❖

Mr. and Mrs. GEORG HENSCHEL.



# PROGRAMME OF THIRD CONCERT.

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Friday, May 10, '89, at 8 P. M.

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✓ Overture, "Euryanthe" - - - - - Weber

✓ Air from the Opera "Hippolyte et Aricie" - - - Rameau

✓ Fantasie for Violin and Orchestra, Op. 46 - - - - Bruch

Introduction : Adagio.

Allegro (Scherzo).

Andante Sostenuto.

Allegro guerriero.

✓ Suite "L'Arlesienne," No. 2 - - - - - Bizet

Pastorale. Intermezzo, Minuet, Farandole.

✓ Rhapsody, No. 1 - - - - - Liszt

✓ Wotan's Farewell, and Fire Charm, from "Die Walkure,"  
Wagner

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## ✦ SOLOISTS ✦

Mr. and Mrs. GEORG HENSCHEL.

Mr. C. M. LOEFFLER, Violinist.

MR. HENSCHEL.

Mr. Georg Henschel was born at Breslau, the capital of Silesia, Germany, on the eighteenth day of February, 1850. His musical talent was evinced when he was scarcely more than an infant, and at the age of five years he began his musical studies with lessons on the pianoforte. At the age of eleven he commenced the theoretic study of music under Dr. Shaeffer, professor and director of music at the University at Breslau. His first public appearance was made at a concert in Berlin, in 1862, when twelve years old; he played with orchestra Weber's "Concerto in F Minor," with great and marked success. Already he had composed the third Psalm for soli and chorus, and a number of songs and pianoforte pieces, which won for him great favor with musicians.

In April, 1867, he went to Leipzig and entered the Conservatory to study, more especially composition, and to fit himself as conductor. Ignaz Moscheles was his instructor on the pianoforte, and he studied theory with Profs. Richter and Reinecke, and singing with Prof. Goetze. He sang occasionally in concerts and oratorios in and near Leipzig, and at the music festival at Altenberg (Saxony), and always with great success.



In the spring of 1879 he accepted an invitation to sing in Weimar, at the Beethoven Festival of the "Allgemeine Deutsche Musik Verein," of which he was a member. He there made the acquaintance of Liszt, who took a



lively interest in him and induced him to prolong his visit in Weimar, and to participate socially and musically in those famous Sunday matinees, at the "Gartnerei," where the same morning one could hear Anton Rubinstein, Von Bulow, and Carl Tausig, and the master and host himself. This visit to Weimar, repeated the following year, was the impulse that caused him to remove to Berlin, having passed a little more than a year at Breslau, by the special desire of his parents. He entered the Royal Hochschule (in which he soon afterwards became a teacher), and whilst regularly attending the meetings of the orchestra under Joachim's conductorship, he became also a pupil of Frederick Kiel, the celebrated composer of "Christus" and "Requiem," under whose auspices he composed and conducted the performance of a serenade in canon form for orchestra, the CXXX Psalm, for solo, chorus, and orchestra, together with a number of songs, trios, and a string quartet. Meantime he did not lose sight of his singing, but prosecuted his studies in that direction under Prof. Adolph Shulze. His singing attracted more and more attention, and in consequence of an unusual success at the great festival in Cologne, in 1874, he received invitations to sing in oratorios and concerts from all parts of Germany, from Austria, Russia, Belgium, Holland, and Switzerland. His success was phenomenal, and decided him to devote himself more especially for the next few years in this part of his art. Everywhere he was in demand, and everywhere were his compositions played and sung. Mr. Henschel has been constantly before the public, since 1869, as singer, composer, and conductor. Though best known as a singer and composer, he has been frequently called upon to assume the baton for a part or an entire concert (more especially where his own works have been given), as in Hamburg, Barmen, Vienna, Zurich, St. Petersburg, London (Crystal Palace and St. James' Hall), etc. He brought out at St. James' Hall in December, 1879 (first time in England), Brahms' colossal "Triumphal Hymn" for eight-part (double) chorus and orchestra, and the C minor Symphony. He first went to England in 1877, and removed there the following year because of the success with which he met. He came to this country on a visit in 1880, remaining through the winter to fulfil the many engagements offered him.

In the spring of 1881 he married Miss Lillian Bailey, and about the same time was asked to take the position of director and conductor, and became the founder — musically — of the Boston Symphony Orchestra. This position he accepted, and for three years he devoted himself almost exclusively to that duty. In 1884 he returned to Europe and travelled for a year in Germany and Russia, giving, with Mrs. Henschel, vocal recitals in nearly all the prominent cities, and creating great enthusiasm wherever they went. The next year he returned to London, which he considered his home, and has been settled there since. In 1886 he established the London Symphony



Orchestra, of which he has been and is still the director and conductor, beside finding time for numerous concert engagements in London and other principal cities of England.

#### MRS. HENSCHEL.

Mrs. Henschel (Lillian Bailey) was born in Columbus, Ohio, Jan. 18, 1860. Manifesting a decided musical talent, she commenced the study of music when in her eighth year, and steadily pursued it under the best masters obtainable in her native city. When she was fourteen years old (1874) she was taken to Boston for the greater advantages afforded in that city. Her time and attention were thereafter given principally to the study of vocal music, singing with Madame Rudersdorff, but continuing her other musical studies also with leading instructors.

Her *début* as a concert singer was made at a chamber concert, given by Mr. B. J. Lang, in March, 1876. Her success, though she was barely sixteen years of age, was instantaneous, and from that date her services were in constant demand for concerts in Boston and vicinity, in New York, Philadelphia, and other cities; but she was only allowed to accept such engagements as did not interfere with her studies or overtax her strength.

In June, 1878, her mother took her to Paris, and placed her at once under the instruction of Madam Viardot-Garcia, with whom she remained until early in the next year.

Desiring then to more especially study oratorio music, she went to London, intending only to pass a few months there, and was immediately engaged for, and made her *début* at one of the concerts of the Philharmonic Society in St. James' Hall. Here, again, her success was immediate, and, though late in the season, her services were in such demand for that and the coming year for concerts not only in London, but in the provinces, that she decided to remain in London another season.

Her singing for the Philharmonic Society introduced her to Mr. Henschel, who appeared in the same concert, and who, though he had for a long time declined to give any lessons, and was devoting his time to singing and composition, made an exception to his rule in her case.

The succeeding season in London her success was still more pronounced. She was engaged for seven of the Monday and Saturday Popular Concerts, again by the Philharmonic Society, at the Crystal Palace, for several of the Richter Concerts, at the Royal Albert Hall, and for many other concerts in London and the provinces, in Scotland and in Holland, singing also in oratorio and musical festivals. She accepted invitations to visit the latter country twice during the season for concerts in Amsterdam, Rotterdam, and the Hague, and a musical festival at Utrecht.

In the autumn of 1880 she returned to Boston, and her career since then

is too well known to require its telling here at any length. In the spring of 1881 she was married to Mr. Georg Henschel, and they have lived in Boston and London since that time.

During these years Mrs. Henschel has accepted such engagements only as were within easy access of her home, Mr. Henschel's duties preventing extended trips, the only exceptions being their trips to the United States, Germany, and two to Russia, where their singing created an unprecedented furore.

Overture, "Benvenuto Cellini," Op. 23.

Berlioz.

Benvenuto Cellini, an Italian artist, flourished during the years 1500-1570. He was especially distinguished as a sculptor, and by his engraving in metal, coins, medals, and the like. His career was exciting, marked by intrigue and the particular vicissitude which accompanies an amorous disposition. Now a frequenter of courts, and now an exile, his life was one of constant adventure. The most celebrated specimens of his handicraft are a richly ornamented salt-cellar in the imperial gallery at Vienna, and a magnificent shield at Windsor Castle. Of his large works, the bronze group of Perseus and the Head of Medusa are to be found at Florence. Cellini's father wished to make him a musician, but he hated music; the father of Berlioz wanted his son to study medicine, but the composer of the opera of "Benvenuto Cellini" hated physics. With more or less truth, several composers besides Berlioz have illustrated by means of music, the career of Benvenuto Cellini: Franz Lachner, Munich, 1837; Rossi, Turin, 1844; Bozzano, Genoa, 1887; Diaz (French, 1865), opera never performed, and Saint-Saëns, who calls his work "Ascanio" (a character with historical justification portrayed by Berlioz's librettists), which is expected to be performed soon at the Grand Opera, Paris.

Berlioz's librettists are M. Alfred de Wailly and M. Auguste Barbier. Their book is based in part upon the *memoire* of Benvenuto Cellini and upon the imagination of MM. de Wailly and Barbier. The scene of the opera is laid in Rome, under the reign of Pope Clement VII., and the action takes place during the Carnival season.

Of the "brilliant failure" of his first opera, *Benvenuto Cellini*, on the occasion of its production in Paris in 1836, and in London in 1853, Berlioz has given most amusing accounts in his *Mémoires*. He sums up the Paris account by saying: "At last the opera was played. The overture received exaggerated applause, and the rest was hissed with admirable energy and unanimity. Nevertheless it was given three times, after which Duprez threw up the rôle of Benvenuto, and the work disappeared from the bills, not to appear till long afterwards, when A. Dupont spent *five whole months* in studying the part, which he was frantic in not having taken in the first



instance." Subsequent revivals of the opera — at Weimar under Liszt (1852); at Hanover, Dr. von Bülow, conductor (1879); at Leipzig, Herr Nikisch, conductor (1883); and at Carlsruhe, Herr Mottl, conductor (1886) — have gone far to reverse the unfavorable verdict of Paris and London, though they have not yet secured for it the popularity of a standard work. The following lines of analysis of the overture are from the pen of Mr. C. A. Barry: —

"The overture, which is based upon themes from the opera, commences *allegro deciso con impeto* with one which may be regarded as representative of Benvenuto Cellini's bold and daring spirit, as instanced by his devotion to his art as well as to his lady-love, Theresa. For, like a Wagnerian *Leitmotiv*, it not only runs throughout the overture, but, under many disguises, crops up again and again in the opera. At the outset this 'Cellini' motive, as it might be called, enters. It is worked up to a *fortissimo*, and after a pause is interrupted by a *larghetto* in 3-4 time. At the outset the bold and solemn melody of the cardinal's air in the last act is given out by the basses *pizzicato*, with a counter-subject of a tender character superimposed upon it by the upper wood-wind. This counter-melody is then transferred to the strings, against a gently rippling accompaniment for flute, oboe, and clarinet in semiquavers. Its treatment in this manner, which occupies a considerable space, is at length brought to a tonic full close, and after a sudden and unexpected modulation to E flat, the cardinal's air is repeated in this key, but with an entirely new treatment, the melody being sustained by the violoncellos and clarinets, and richly embroidered by the violins *con sordini*, and flute and oboe alternately. Up to the end of the *larghetto* we may be said technically to have been occupied with the introductory section of the overture.

"With a resumption of the *tempo primo* the 'Cellini' motive (No. 1), somewhat modified both in its scope and treatment, now re-enters as the principal subject of the quick movement. Having been extended and brought to a tonic full close, it is followed by a second subject; the extension of this is complemented by a passage of transition, and after sundry allusions to the 'Cellini' motive, leading to a third subject, technically speaking the 'second subject' proper. This consists of a modification of Theresa's air in the first act of the opera, where it occurs in triple time. Bearing in mind that from time to time it is broken in upon by the triplet figure of the 'Cellini' motive, we pass on. Its partial repetition, with the addition of sundry melodic embellishments, leads at once to the 'working out' section, in which fragments of three of the leading subjects are subjected to an extended treatment. The concluding section, which partakes more of the character of further development than of recapitulation, opens with a fresh presentation of the 'Cellini' motive in full and *fortissimo*. As



a climax, the cardinal's air, which before was assigned to the basses alone in crotchets, is now given out in semibreves by the full force of the wind band, and heard in conjunction with the second subject played by the strings, supported by drum-chords in three-part harmony. The cardinal's motive holds its own to the last, and the overture, in accordance with the spirit of the opera, ends triumphantly."

The second overture to *Benvenuto Cellini*, played before the second act of the opera, is the one known as "*Le Carnaval Romain*."

Song, "The Loreley."

Liszt.

I know not whence comes the feeling  
That I to sadness am so inclined :  
A legend of days departed  
I cannot chase from my mind.

The breeze comes soft, the day is fading,  
And peaceful flows the Rhine ;  
The hill-tops, all brightly gleaming,  
In evening sunlight shine.

And yonder sits a maiden,  
Of wondrous beauty rare ;  
With gold and jewels sparkling,  
She combs her golden hair.

With comb of bright gold she combs it,  
And sings with mournful sigh  
A song of enchanting power, —  
A magic melody.

A boatman in frail bark gliding,  
Bewildered by love's sweet pain ;  
He sees not the rocky ledges, —  
His eyes on the height remain.

The billows surrounding engulf him, —  
Both bark and boatman are gone !  
This sorrow by her charmed singing  
The Loreley hath done.

Concerto for Violin in E minor.

Mendelssohn.

Like Beethoven, Mendelssohn wrote but one concerto for the violin, and not only gave a classic to art, but added to the repertory of the instrument a most popular feature. In this respect these two masters stand side by side at the head of all composers for the most perfect of instruments. Others have done far more in point of quantity, and some, like Spohr, have shown ability of the highest order, united to a knowledge of the violin, such as neither

Beethoven nor Mendelssohn could boast. But Genius, like Wisdom, is always "justified of her children," and these great men hold their place by an absolute and indisputable right. Mendelssohn's concerto, begun in 1838, was not finished till 1844, and not heard till March, 1845, when Ferdinand David, who had given the composer valuable help of a technical nature, played it at a Gewandhaus Concert in Leipzig. Like most of Mendelssohn's great works, therefore, it is the outcome of extended thought and careful labor. Never was such a conscientious — perhaps the word should be fastidious — composer as he whom Robert Schumann styled "Felix Meritis," and we need not wonder that so many art-treasures were kept from the world while he lived to fancy them capable of improvement.

The form of the work calls for one or two remarks. In the first place, the movements are linked together — an old device which, however, seemed new when revived by Beethoven. Next improving upon Beethoven's example at the outset of the fourth pianoforte concerto, Mendelssohn makes his solo instrument develop the leading theme at the beginning of the first movement. Lastly, the position of the cadence, immediately before the recapitulation instead of before the *coda*, is altogether new. Apart from these features, the general structure of the work will be recognized as conforming to established rule.

The first movement (*allegro molto appassionato*, E minor) starts, as just pointed out, with a statement of the leading theme by the solo instrument. No melody more purely Mendelssohnian than this can be found in the master's works. It is an energetic utterance, tempered only by plaintiveness, in part arising from the use of the minor mode. The character thus obtained is that also of the episodes helping to carry on the movement, and leading up to a second subject which adds to plaintiveness the utmost tenderness and delicacy. Strikingly original and beautiful are the preparation for, and entry of, the new theme. The solo instrument, after ascending to the heights by a series of impetuous quaver passages, descends more deliberately to its lowest possible note, there resting while the clarinets and flutes, the latter using their low tones with delicious effect, introduce the subject. Another point for observation, amid much worth study, is a charming lead to the cadence, which closes in a manner even more beautiful; the chief subject stealing in through the orchestral violins, flute, and oboe, as though before its time, and the rapid *arpeggios* of the solo not ending till sixteen bars later.

The slow movement (*andante*, C major) is in *aria* form, having a principal subject and episode, followed by a repetition of the principal subject. As every amateur knows the opening melody by heart, any attempt to characterize it here would be superfluous. It is one of the longest themes in existence, but not a bar too long for the ear which drinks in its sweet eloquence.



The supreme tranquillity thus expressed and sustained is relieved by a somewhat restless episode, which passes like a cloud across a serene summer landscape. Before it ends we are ready to welcome back the principal subject, and prepared to enjoy it the more for experience of that which is less tenderly and gracefully melodious. The *coda* is of exquisite beauty, and worthy to pair off with that of the corresponding movement in the G minor concerto.

In the spirit and design, the *finale* (beginning *allegro non troppo*, E minor) illustrates the coquetry of which great masters have given so many examples. The solo leads off with a subject which would naturally be looked upon as either that of the *finale*, or in some way suggesting it. But after fifteen bars, a "pause" on the dominant is followed by the entrance of horns and drums in bold emphatic rhythm (*allegro molto vivace*), to which the violin responds with a single *arpeggio*, as though roused out of the comparative lethargy of the *allegretto*, and pluming its wings for flight. A few bars of such preparation, and then the solo darts off like a joyous bird, piquantly accompanied by the wood-wind. How, in the passages growing out of the theme, its first notes are tossed about the orchestra, in the spirit of Mendelssohn's gayest humor, cannot escape notice. The further course of the movement is uniformly in the same mood, with here and there points of special charm, as when the leading theme is worked in combination with one of a contrasted character. The whole ends with a *coda* which, so to speak, gathers up and presents all its brilliancy and beauty in a condensed and striking form. —  
*Joseph Bennett.*

Recit. and Air from "Alexander's Feast."

Handel.

Revenge! revenge! Timotheus cries!  
 See the furies arise,  
 See the snakes that they rear,  
 How they hiss in their hair,  
 And the sparkles that flash from their eyes!  
 Behold a ghastly band,  
 Each a torch in his hand!  
 Those are Grecian ghosts that in battle were slain,  
 And, unburied, remain  
 Inglorious on the plain.

From the well-known *cantata* set to Dryden's Ode, "Alexander's Feast, or the Power of Music," first presented on Feb. 19, 1736, "after the manner of an oratorio — that is to say, without action." Of this performance the following account is rendered in the London *Daily Press* of the day: "There never was, upon the like occasion, so numerous and splendid an audience at any theatre in London — there being at least thirteen hundred persons present; and it is judged that the receipts of the house could not



amount to less than £450. The new composition met with general applause, though attended with the inconvenience of having the performers placed at too great a distance from the audience, which we hear will be rectified the next time of performance."

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### ENTR' ACTE.

From an article, "What Constitutes a Full Orchestra?" which appeared in the Chicago *Tribune*, these extracts are taken:—

"The term full orchestra is somewhat indefinite, inasmuch as it does not imply a definite number of instruments, but varies somewhat with circumstances, much as scores vary in their requirements. What would be a full orchestra for one score would by no means be such for another. The term is usually applied to such an assemblage of instruments as would be competent to perform an average modern orchestral score, say fifty, fifty-five, or sixty men, constituted as follows: Two flutes, two oboes, two clarinets, two bassoons, four French horns, three trombones, and kettle-drums for the wind and percussion instruments. These at least should always be present in such an orchestra. To these eighteen instruments (counting the kettle-drums as one, because both are manipulated by a single player) are to be added the strings. An excellent balance would be formed by ten first violins, ten seconds, eight violas, six violoncellos, and six contra-basses, forming a body of forty strings: total, fifty-eight. The number and proportion of the strings vary considerably. There should be also an English horn (an alto of the oboe class), a bass clarinet, a piccolo, and a tuba among the players. The English horn is usually played by the first oboe; and it was long customary, and is to some extent so yet, to write only one oboe part when the English horn is employed. In like manner, one of the clarinets should be capable of playing the bass clarinet. The tuba player usually plays one of the string parts when the piece does not require his instrument. Modern composers write for many more instruments than did those of former times, but the increase is more in the matter of number than variety.

"For Mozart's 'Apollo' symphony, composed in 1788, the instruments used are: one flute, two oboes, two bassoons, two horns, and strings—not even drums being employed. His symphony in E flat is scored for one flute, two clarinets, two bassoons, two horns, two trumpets, kettle-drums, and strings.

"The first, second, and third movements of Beethoven's fifth symphony employ two flutes, two oboes, two clarinets, two bassoons, two horns, three trumpets, two kettle-drums, and strings, while for the *finale* a piccolo, contra-fagot (a deeper species of bassoon), and three trombones are added to the

above. Turning to Wagner, there are found in the 'Lohengrin' score, three flutes, two oboes, one English horn, two clarinets, one bass clarinet, three bassoons, four horns, three trumpets, three trombones, a bass tuba, kettle-drums, cymbals, and strings used in the 'Vorspiel.' In the 'Ring of the Nibelungen' formidable combinations are used. At Bayreuth the orchestra of the present festival, at which 'Parsifal' and 'Die Meistersinger' were given, consisted of thirty-two first and second violins, twelve violas, twelve 'cellos, eight basses, five flutes, five clarinets, four oboes, one English horn, four bassoons, one contra-bassoon, seven horns, four trumpets, four trombones, one tuba, four harps, two pairs of kettle-drums, — besides other instruments on the stage, — bells, and organ. Many examples of unusual combinations might be cited, such as the 'Tuba Mirum' of Berlioz's requiem, — which is worthy of being given in full: four flutes, two oboes, eight bassoons, twelve horns, four trumpets, four cornets, sixteen trombones, two bombardons, four ophicleides, sixteen drums tuned in different keys, two long drums, three pairs of cymbals, and tamtam. In his 'Te Deum,' Berlioz asks for twelve harps."

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**Symphonic Poem, "Phæton."**

**Saint-Saens.**

The mythological incident which the pictorial Frenchman illustrates is stated as follows: "Phæton has obtained permission from his father to drive the chariot of the sun around the heavens. But with unskilled hand he misguides the coursers, and the flaming chariot, thrown from its path, approaches the terrestrial regions. The whole universe is about to be enveloped in flames, when Jupiter strikes the imprudent Phæton with his thunderbolts." The few lines of analysis appended are drawn from an article by S. Fleischmann: "A contemplative introduction by the strings is followed by an *allegro*, the rocking figure in which indicates the orderly step of the horses; low chromatics show that they are off the track. The chief theme is now given out by the brasses, violins still rocking, reeds and horns helping along, violins and harps too. The horns introduce a second motive, accompanied in the orchestra by suggestive figures. Both themes are cleverly developed. With the return of the first theme in the strings, a gradual *crescendo* begins. Chromatic runs and fugued fragments of the first subject portray the aimless passage of the chariot through space, and the wrath of Jupiter. The excitement increases. Jove's thunderbolt falls in an overwhelming orchestral crash. A *diminuendo*, introducing the second motive, ends the work."

**Suite, No. 1, in F, op. 39.**

**Moszkowski.**

In one of the English biographical dictionaries Mr. Moritz Moszkowski gives the following humorous account of himself: "I took my first step before the public in my earliest youth, following my birth, which occurred



Aug. 23, 1854, at Breslau. I selected this warm month in hopes of a tornado, which always plays so conspicuous a part in the biography of great men. This desired tempest, in consequence of favorable weather, did not occur, while it accompanied the birth of hundreds of men of less importance. Embittered by this injustice, I determined to avenge myself on the world by playing the piano, which I continued in Dresden and Berlin as Kullak's pupil." Though Moszkowski's Russian descent is betrayed by his name, after being born in Germany, he identified himself with German institutions and German music, and the allegiance he has never sundered. He now teaches in Kullak's school in Berlin, where he himself was taught. The classmate of well-known Americans, Americans have been, and are, pupils of his, while those who play his pianoforte music in this country are legion. The only works in the larger forms of his which are played in the United States are two suites, a symphony entitled "Joan of Arc" and a concerto for violin. In Boston there have been heard: a movement from the symphony, and the suite to be played to-day. Moszkowski has, however, written more than this citation indicates; a pianoforte concerto and two symphonies are hinted at as being among his most valuable hidden MSS. The suite played to-day, like the "Joan of Arc" symphony, was written by desire of the Philharmonic Society of London, and performed by it for the first time on June 2, 1886.

It is elastic rather than formal music; not at all a copy of the severer style of the men who often made the suite form the vehicle for profound learning. The triangle, piccolo, glockenspiel are factors of this modern work, which also calls for an extra bassoon and three tympani. The first movement is the more perfect in form, preserving the essential character of the first movement of a symphony. Its first theme, *allegro molto*, is brisk and assertive, with a well-defined figure in the bass accompanying. The close of the first statement of the theme is quietly made, a gracious use of the soft brasses being noted. The second theme of the movement is placid and serene, when contrasted with its more bustling predecessor; passages for the horn and oboe, as well as a lovely horn solo, being marked features. The themes return in the usual manner, with treatment always interesting and varied if not forceful or profound. The second movement, *allegretto gioioso*, two-four rhythm, possesses much of the most ingenious orchestration of the five which constitute the suite. The triangle, bells, and piccolo, in their piquant manner, serve ornamentally upon the more earnest but no less interesting business of the movement, which is shared nearly equally by the violins and wood-wind. The neat little figure, which the composer never seems willing to quiet, will cause the listener a rapid race among the instruments, once he starts in pursuit. The combinations in instrumentation which this movement discloses are many and bright.



An *andante* and variations constitute the third movement. The variations number eight, and include a *moto continuo* for first violins with *pizzicato* accompaniment. The theme itself, first given out by the wood-wind, is a lovely song. The *intermezzo* in the minuet-trio form, the trio portion of which is the more important, but preludes the last movement, *perpetuum mobile*. The "perpetual motion" begins in the violin with a *pizzicato* accompaniment. These semiquavers continue, sometimes assertive, often far in the background, throughout the movement. A contrasted episode is that early announced by the horns, which the violins expand. The second subject starts in the clarinet, the first violins playing a version of the *perpetuum mobile*. The development includes a fugal episode begun by the violins *ff*. Some abridgment of the customary form is made as the movement continues. The final *coda* is bright and animated.

Overture, "Ruy Blas."

Mendelssohn.

This overture and Mozart's to "Don Giovanni" are examples of what great composers can do at high pressure. Mendelssohn wrote the "Ruy Blas" overture, had it copied, rehearsed it four times, and directed its performance, all within a week, meanwhile conducting a long rehearsal and a concert of his own. Hugo's drama, "Ruy Blas," was to be given in Leipzig, to benefit the "Theatrical Pension Fund," and Mendelssohn was asked to write an overture, and music to a romance to be performed with it. He wrote the romance (chorus for soprano voices and orchestra, Op. 77, No. 3), but at first declined the commission for an overture, for he was not attracted by Hugo's work, and he complained of lack of time. However, being afterwards "put upon his mettle," as he says in a letter to his mother, dated March 18, 1839, he wrote the overture, which is accounted one of his best. In the MS., Mendelssohn wrote, "Overture to the 'Theatrical Pension Fund,'" but, being published after his death, there was not humor enough in Leipzig (or was it London?) to justify such a title in type.

Notwithstanding Mendelssohn's expressed dislike for Hugo's drama, some critics (notably Sir George Macfarren) have regarded this overture as an adequate illustration of its chief features. Sir George Macfarren has maintained that "one cannot but associate the few slow imperious chords of the opening with the thought of the iron-minded minister who, offended at his neglect by his royal mistress, avenges this by the advancement of his minion to the highest state offices, in order that the romantic menial may win the queen's affection, and she be disgraced by the exposure of her lowly passion. The wild ardor with which the *allegro* begins must figure the extravagant aspiration of the servitor hero. The passionate *cantabile*, with its gorgeously rich orchestration and its seemingly hesitating accompaniment, suggests the idea of the guileless lady who is the dupe and victim of her

minister's machinations. And the sequel tells of the rapture of Ruy Blas, when, in his strange exaltation, the object which he scarcely durst desire is within his reach, nay, in his very possession, — the reciprocation of his love."

**Recitative and Aria from "Alessandro."**

**Handel.**

. Ne' trofei d'Alessandro trionfa ancor quest' alma. Ma funesta Lisaura ogni mia palma.  
Pur tenteró tutte d'amor le vie, perchè allettato il vincitore amante, infido altrui, sia solo a me costante.

Lusinghe più care, d'amor veri dardi,  
Vezzose volate sull labbro nei guardi  
E tutte involate l'altrui libertà.  
Gelosi sospetti, diletti con pene,  
Fra gioje tormenti, momenti di spene,  
Voi l'armi sarete di vaga beltà.

**Scherzo Capriccioso, Op. 66.**

**Dvorak.**

The form of this composition more nearly assimilates that of the rhapsody as created by Liszt than any other. The credit of the title rests with Dvorak; certainly nothing could better signify the desire of a composer to escape even the slight conventions which at the present time the *scherzo* embodies than *Scherzo Capriccioso*. Dvorak's rhapsodies preceded his Op. 66, and even their freedom of form is superseded by the greater piquancy, more frequent modulations (though no more charming melodic trend), of this their most elusive progeny. When the work was played by Richter, in London, an analysis was prepared by Mr. C. A. Barry, which is the basis of the remarks which follow.

The work commences with a short introduction, at the outset of which the germ of the first principal subject is displayed. This consists of a short motive, which recurs again and again in the course of the work, and may therefore not improperly be regarded in the light of a motto. It is first given out by the horns in B flat, a key far removed from that of D flat, the signature of the work, but which, after touching upon E flat minor and F major, is easily reached. A partial repetition and prolongation of this in a modified form brings us to the first principal tune (*tutti*), the repetition of which is complemented by a second strain (in A flat); first pronounced by the oboes, clarinets, and strings, followed by a passage in thirds by the flute and clarinet, this in turn being followed by a transitional passage modulating enharmonically to G major, in which key a second tune of a waltz-like character is commenced. This does not long continue in G, but modulates to A, in which key its second strain is started with a new figure. The completion of this, after a modulation to F sharp major, is followed by a modification of the "motto" theme, soon after which the whole of the foregoing first section



of the movement is repeated, but with very varied treatment, both in respect to elaboration and instrumentation. At length, after a full close in F sharp major, and with a change of *tempo* to *poco tranquillo*, a new theme, which technically may be regarded as constituting the "trio," or an independent section of the movement, is introduced. This is principally based upon a melody, assigned in the first instance to the English horn. It is complemented by a second strain, the leading features of which may be discerned by the suave figure with which it commences.

A repetition of this entire section is then followed by a working out of motives derived from it and the first section, now brought into close juxtaposition. The first that occurs calls for quotation on account of the counter theme superimposed upon a transposition of the "motto." The working out is carried on for a considerable period, and with much variety, ingenuity, and effect. In due course we come to a recapitulation of the first section, but with the introduction omitted. This recapitulation is far removed from being a slavish repetition; indeed, it may be far more accurately defined as a further development of or comment upon the matter which received its exposition in the first section. Points specially to be noticed are: (1) the contraction of two themes (Nos. 1 and 4); (2) a *cadenza* for harp and horn; and (3) the *quasi fugato* treatment of the "motto" in the *coda*, which, quickening in speed to *presto*, brings the work to a brilliant termination.

Pogner's Address, from "Die Meistersinger."

Wagner.

The feast of John the Baptist's Day,  
 We celebrate to-morrow:  
 On meadows green, 'mid flowers gay,  
 With merry dance and song and play,  
 We Nature's gladness borrow,  
 Forgetting every sorrow —  
 And each rejoices in his way.  
 The Sing-School in the Church is by  
 The Mastersingers slighted;  
 With drum and fife they gladly hie  
 To grassy meads, 'neath sunny sky,  
 And in the feast united,  
 The people are invited,  
 To hear in song the Masters vie.  
 In such a festival of song  
 Are given various prizes,  
 That should the victor's fame prolong,  
 As only just and wise is.



Now God hath me with riches blest,  
 And love of song placed in my breast ;  
     With trouble unremitting,  
     I've thought a prize befitting, —  
     That may be nobly won ;  
     So listen, what I've done.  
 In German land I've travell'd far,  
     To frenzy oft was driven,  
 To hear men think our burghers are  
     To worldly notions given.  
 In castles, as in town and court,  
 I've wearied of the base report,  
     That only barter and gain  
     The burgher's heart enchain.  
 But that in our great empire wide  
     We Art alone have cherish'd, —  
     While elsewhere it hath perish'd ;  
 That Art is still the burgher's pride :  
     And that we've ever stood,  
     Defending the High and Good,  
 And Art and Beauty here below —  
 This I to the world would like to show.  
     So hear, Masters, the wise  
     In which I would give the prize : —  
 The Singer who first honors in  
 The festival song shall win,  
     On John the Baptist's Day, —  
     Be he whoso he may, —  
 Receives what ne'er was in vogue nor  
 In mode, from me, Veit Pagner, —  
     With all my wealth and what beside,  
     Eva, my only child, as — bride !

[Translated by J. P. JACKSON.]

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#### ENTR' ACTE.

Hanslick thus describes his experience when visiting Beethoven's birth-place, at Bonn: "On my way home from Schumann's grave I came to an unassuming house in the Rheingasse, bearing the inscription, 'Beethoven's Birthplace.' I entered a damp passage, climbed up a dark, narrow wooden staircase, and was ushered into an empty, dismal room, the decaying walls and tiny latticed windows of which spoke its antiquity. 'Beethoven was

born in this room,' said my guide, as positively as if he had been present on the occasion. Bareheaded and with a throbbing heart I gazed upon the hallowed but exceedingly dirty apartment in which Beethoven uttered his first wail. Then, at the risk of breaking my neck, I stumbled down the gloomy staircase into the street, and was no little astounded when, a little farther on, I came upon a house in the Bonngasse displaying a marble tablet with the device, 'Ludwig van Beethoven was born here.' During my previous emotion I had forgotten the contest of some years ago as to which of the two houses had really been the scene of Beethoven's *début* upon the world's stage. The incident, contemplated from afar, has a comic aspect; but, on the spot, the shock it afflicted was very painful. Of a verity, the authorities of Bonn should insist upon removing the memorial tablet from one of these two houses. Two rival birthplaces constitute an intolerable anomaly. Besides there is no doubt as to which is the house. Thayer's researches have established it as an indisputable fact that Beethoven was born at No. 515 Bonngasse, and was at least five years old when his family moved into Fischer's house in the Rheingasse. Away, then, with the tablet from the front of this latter house, and never again let a worshipper of Beethoven imperil his pious neck on its abominable corkscrew staircase."

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**Symphony in C, No. 9 or 10.**

**Schubert.**

*Andante ; Allegro ma non troppo.*

*Andante con moto.*

*Scherzo (Allegro vivace).*

*Finale (Allegro vivace).*

Since Schumann, the world owes no greater debt of gratitude for unselfish and ceaseless labor in bringing to light the buried treasure of symphonies, cantatas, etc., of Franz Schubert, than it does Sir George Grove. The Schubert symphonies, too long already in MS., were scarcely appreciated, even in Vienna, when, in 1868, this English enthusiast went there with the idea of forcing a discovery, of stirring life into the neglected pages which some shrivelled barrister was keeping guard over, not knowing what sort of trust was his. Grove's researches were the means of successfully bringing many an unknown work of Schubert's before the English public, and doubtless the echo of these successes is seen in the enterprise of Theodore Thomas and our own Harvard Musical Association in presenting *the C* major symphony, the "Rosamunde" music, and many other unfamiliar works of Franz Schubert. When his description of the nine symphony MSS. was published — one result of the Vienna visit of 1867 — Mr. Grove called the symphony in C (written in 1828, the last Schubert wrote), No. 9, hesitating, however, because there were indications in Schubert's correspondence that, between the Unfinished (No. 8) and this one there might be



another symphony, also in C major. But in 1881 he has no hesitation in styling *the* C major symphony No. 10, for although the MS. is lost, there had come to him indisputable proof that in 1825 there was a symphony written at Gastein, which is, correctly, No. 9. In a letter to the London *Athenæum* of Nov. 18, 1881, Mr. Grove makes this explicit. The C major symphony, No. 10, was written during the last year Schubert lived — a year prolific in results. Musical literature teems with interest regarding it, its most remarkable feature being the tribute paid by Robert Schumann.

Were not Schumann so just a critic, so great himself, the following lines, chosen from his memorable review of *the* C major symphony, would seem pure rhapsody: —

“At the outset, the brilliancy, the novelty of the instrumentation, the width and breadth of form, the exquisite interchange of vivid emotion, the entire new world in which we are landed, — all this is as bewildering as any unusual thing we look upon for the first time in our lives; but there ever remains that delicious feeling which we get from some lovely legend or fairy story; we feel, above all, that the composer was master of his subject, and that the mysteries of his music will be made clear to us in time. We derive this impression of certainty from the showy, romantic character of the introduction, although all is still wrapped in the deepest mystery. The transition from this to the *allegro* is entirely new; the *tempo* does not seem to vary; we are landed, we know not how. The analysis of the movements, piece by piece, is neither a grateful task to ourselves nor others; one would necessarily have to transcribe the entire symphony to give the faintest notion of its intense originality throughout. I cannot, however, pass from the second movement, which addresses us in such exquisitely moving strains, without a single word. There is one passage in it, that where the horn is calling as though from a distance, that seems to come to us from another sphere. Here everything else listens, as though some heavenly messenger were hovering around the orchestra.”

A later estimate of the work is this from the *Saturday Review* of Nov. 14, 1885: —

“Much of the essential idea, much of the beauty and personality of the melody, depends on the character and qualities of the instruments employed. Thus, looking at the mere notes of the opening phrase of the introductory *andante*, one would never divine the strange and thrilling effect of its performance. It is assigned to the horn, for which it is admirably suited, and it is only the first of many wonderful and original passages for that and other wind instruments, all of which Schubert has used, not merely to add to the sonority of certain passages, but as a necessary element of constructive art. Noticeable efforts of all sorts — on 'cellos and trombones, on the *pizzicato* of the basses — abound in this dreamy and luxuriant introduction.



Herefrom one is whirled suddenly into the *allegro* by one of the most magnificent of the many fine crescendos in the work. Here, again, the wind instruments are most 'feelingly' used; sometimes they sing the melody; sometimes, by a mysterious reiteration of single notes, they only influence the coloring by the peculiarities of their tone. But they are never thrust prominently into unsuitable parts, and their appearance is never unwelcome or unmeaning. Whatever Schubert's defects, whatever his ignorance of counterpoint, he was a complete master of orchestral effect and a fountain of natural melody. Witness the beautiful airs for the oboe and the clarinet at the beginning of the second, the slow movement, the effect of the horn passage in the middle of the same *andante*, the strange uses of the trumpets and horns further on, the astonishing *verve* of the *scherzo*, the passage into the *trio* by the entrance of a sort of enchanted horn, sounding a single note, followed by a broad and melodious *tutti*; and, last of all, the colossal finale, *allegro*, with its inexhaustible variety and ceaseless energy of invention. Such music is indeed a contrast to the formal dignity and bracing precision of Bach. In its spontaneity, in its decorative orchestral coloring, whose beauty is its only aim, it is more like Beethoven. Schubert's splendor, in fact, is somewhat barbaric. His ornamentation is laid on with the strange, unreasoned, yet infallible taste with which the semicivilized artist arranges bright primitive colors beautifully. Advanced and conscious artists, learned in conventional keys and their correspondence to Nature and human moods, seem to lose the secret of such apparently capricious disposition of material."

Among all the Schubert manuscripts, there are scarcely any erasures; that of the C major symphony, excepting the last movement, has many.

The ninth or tenth symphony, at completion, was offered to the Vienna Musik-Verein, but it was too difficult, and they, perhaps, were too indifferent; it was not performed until after Schubert's death.

#### Overture, "Euryanthe."

Weber.

The great success of "Der Freyschütz" in 1821 turned the attention of leading opera managers to Weber, who agreed with Dominico Barbaja to write a second opera; Barbaja, it may be said, operated extensively in Southern Europe, but particularly at the Kärntherthor Theatre, Vienna. After much trouble Weber accepted a libretto at the hands of Wilhelmine von Chezy, a bluestocking from Dresden (whom Hanslick once called witty). This eccentric person laid before him a sketch made from a German translation of an old French romance, "*Historie de Gerard de Nevers, et de la belle et vertueuse Euryanthe, sa mie.*" The opera failed, chiefly because of the utterly meaningless libretto of the von Chezy, of whom it is related that on the night of the first performance of "Euryanthe," Oct. 25, 1823, in the Kärn-

therthor Theatre, Vienna, coming rather late, when the aisles were filled, she tried to find her way to the front *over* the crowd, exclaiming, "Make room, make room, for me, I say! I tell you I am the poetess! the poetess!"

The opera was mostly written in the summer of 1822, in Hosterwitz, where Weber and his wife and infant son were staying. During that summer Sir Julius Benedict was Weber's pupil, and he writes thus of the work in hand: "Watching the progress of his 'Euryanthe' from the first note to its completion, I had the best opportunity of observing his system of composing. Many a time might he be seen early in the morning, some closely written pages in his hand, which he stood still to read, and then wandered on through forest and glen muttering to himself. He was learning by heart the words of 'Euryanthe,' which he studied until he made them a portion of himself, — his own creation, as it were. His genius would sometimes lie dormant during his frequent repetition of the words, and then the idea of a whole musical piece would flash upon his mind, like the bursting of light into darkness. It would then remain there uneffaced, gradually assuming a perfect shape, and not till this process was attained would he put it down on paper. His first transcriptions were usually penned on the return from his solitary walks. He then noted down the voices fully, and only marked here and there the harmonies or the places where particular instruments were to be introduced. Sometimes he indicated by signs, known only to himself, his most characteristic orchestral effects; then he would play to his wife or to me, from these incomplete sketches, the most striking pieces of the opera, invariably in the form they afterwards maintained. The whole was so thoroughly developed in his brain that his instrumentation was little more than the labor of a copyist; and the notes flowed to his pen with the marks of all the shading of expression, as if copper-plated on the paper. . . . The scoring of the opera of 'Euryanthe' from his sketches occupied only sixty days."

Air, with flute obligato, from "Hippolyte et Aricie."

Rameau.

Amorous nightingales,  
Oh, answer to my voice  
By the enchantment of your singing,  
Homage thus melodiously bringing  
To the divinity  
That makes these woods rejoice.

Jean Phillipe Rameau, a French theorist and composer, born 1683, died 1764. It was not until he was fifty years old that he essayed the lyric drama. Voltaire supplied him with his first libretto, which the censor refused to countenance. His second attempt was more successful. He applied for a book to the Abbé Pellegrin, of whom society said he "dined at the



altar and supped at the theatre," who, after exacting a guarantee of five hundred livres, wrote the libretto of "Hippolyte et Aricie" from which the song sung to-day is taken. The music was first performed at the house of a rich farmer-general, who kept a private theatre, with orchestra and all complete. On that occasion the Abbé Pellegrin was so moved by Rameau's work that he tore up the promissory note, exclaiming, "Monsieur, when a man has made such beautiful music there is no need of caution." "Hippolyte et Aricie" — founded on the story of Racine's "Phèdre" — was produced at the Académie Royale, Oct. 1, 1733, and, by the peculiarities of its style, caused a vast amount of discussion, as well as many epigrams, of which the best known is the following : —

Si le difficile est le beau,  
C'est un grand homme que Rameau,  
Mais si le beau, par aventure,  
N'était que la simple nature,  
Quel petit homme que Rameau !

**Fantasia for Violin, Op. 46, with Accompaniment of Harp and Orchestra. Bruch.**

Besides his two *concertos*, Bruch has written a number of concert pieces for violin and orchestra, the *Fantasia Ecossaise*, and the *Fantasia* played to-day, being most important. The prominence given the harp in the accompaniment of the *Fantasia*, Op. 46, makes that composition unique among its fellows, though the composer's catalogue shows him combining the harp and orchestra with the 'cello ("Kol Nidrei"). Bruch dedicates the *Fantasia*, Op. 46, which was published in 1880, to Pablo Sarasate. Scotch airs are, to a considerable extent, its melodical basis, while in the title is seen justification of the liberties in form which mark the work.

**Suite "L'Arlesienne," No. 2.**

**Bizet.**

Georges Bizet, born in 1838, died in 1875. "Bizet," says one of his biographers, "was cut off in the very dawn of his career. He achieved little, because the opportunity was denied him, but in that little he accomplished much; giving to music the most successful opera of the day, and by a single effort earning an undying name." The composer of "*Carmen*" wrote several suites for orchestra. His second, "*L'Arlesienne*," a posthumous work (first heard in Boston at a popular concert by the Boston Symphony Orchestra, on May 7, 1886), comprises certain of the interludes to Dumas's "*L'Arlesienne*," not originally included in the first suite. This composer set the school for Massenet, Delibes, and their fellows, who, through his death, lost an example they have emulated but not equalled. Bizet had a fibre which the others lack. His music, with all its cleverness, elastic contour and individuality, has stamina and purpose, which traits do



not so strongly appear in the contemporaneous French school of to-day. The new Bizet suite is not to be taken as that composer's best ; but it is something charming in a French patois. The movements are : *Pastorale*, *Intermezzo*, *Minuet*, and *Farandole*.

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## ENTR' ACTE.

From Carl Engel's "Musical Myths and Facts" is borrowed an extract from an interesting demonstration of the manner in which some of the earlier composers endeavored to rest their instrumental works upon a poetic idea : "Still earlier, in the seventeenth century, Dietrich Buxtehude depicted, in seven suites for the clavichord, 'The Nature and Qualities of the Planet' ; and Johann Jacob Frohberger, about the same time, composed for the harpsichord, a '*Plainte, faite à Londres, pour passer mélancholie*,' in which he describes his eventful journey from Germany to England ; how, in France, he was attacked by robbers ; and how, afterwards, in the Channel, between Calais and Dover, he was plundered by Tunisian pirates. Frohberger composed also an *allemande* intended to commemorate an event which he experienced on the Rhine. The notation is so contrived as to represent a bridge over the Rhine. Mattheson is said to have cleverly introduced into one of his scores, by means of the notation, the figure of a rainbow. Such music one must not hear ; enough if one sees it in print. It deserves to be classed with the silent music mentioned in Shakespeare's 'Othello,' Act III., Scene 1.

"CLOWN. — But, masters, here's money for you ; and the general so likes your music that he desires you for love's sake to make no more noise with it.

"FIRST MUSICIAN. — Well, sir, we will not.

"CLOWN. — If you have any music that may not be heard, to't again, but, as they say, to hear music the general does not greatly care.

"FIRST MUSICIAN. — We have none such, sir.

"CLOWN. — Then put your pipes in your bag, for I'll away. Go ! vanish into air ! away !"

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### Hungarian Rhapsody, No. 1.

Liszt.

Liszt wrote fifteen Hungarian Rhapsodies for the pianoforte, a number of which have been arranged for orchestra. The one played to-day — the fourteenth of the pianoforte series — is the only one Liszt himself adapted. Liszt evolved the Hungarian Rhapsody after long intercourse with and study of the gypsies of Hungary. In order to appreciate a Hungarian Rhapsody,

according to one writer, Liszt's interesting book, *Der Bohémiens et de leur Musique en Hongrie*, should be sought for a portrayal of the musical performances of the gypsies of Hungary; failing this, it should be borne in mind that a Hungarian Rhapsody is in general to be regarded as representing a highly idealized picture of such a performance. The work consists of an introductory slow movement (*Lassan*), followed by a succession of quick movements (*Frischkas*).

Wotan's Farewell, and Fire Charm, from "Die Walküre."

Wagner.

Professor Dippold's new book, "The Ring of the Nibelung," has been drawn upon for a translation of the text of Wotan's Farewell.

(*Wotan, deeply affected, gazes long into Brünhilde's eyes.*)

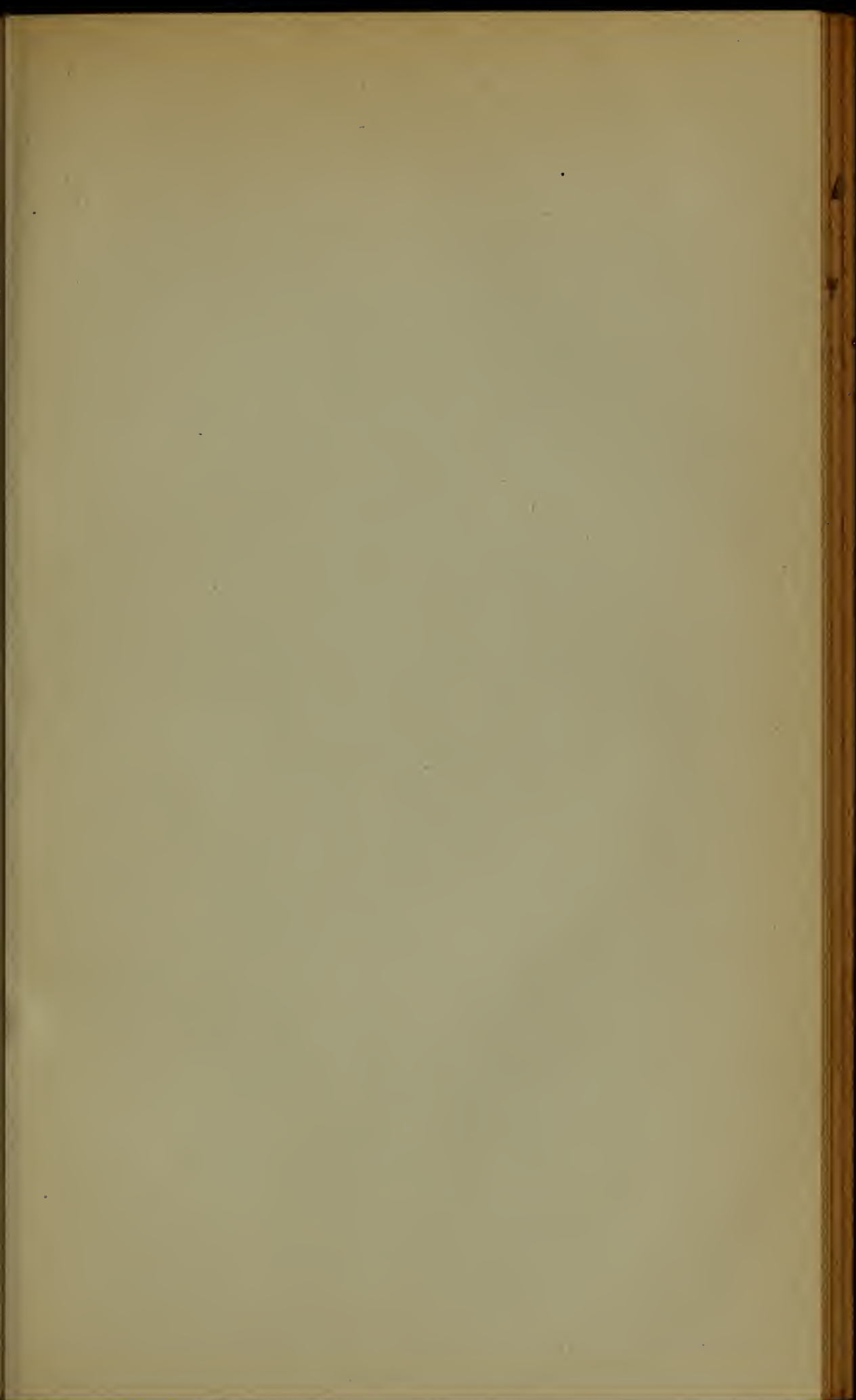
Farewell, thou charming,  
Warlike child!  
Thou, my heart's  
Holiest pride!  
Farewell! Farewell! Farewell!

Must I forsake thee  
And may I no more  
Hail thee with hallowed love?

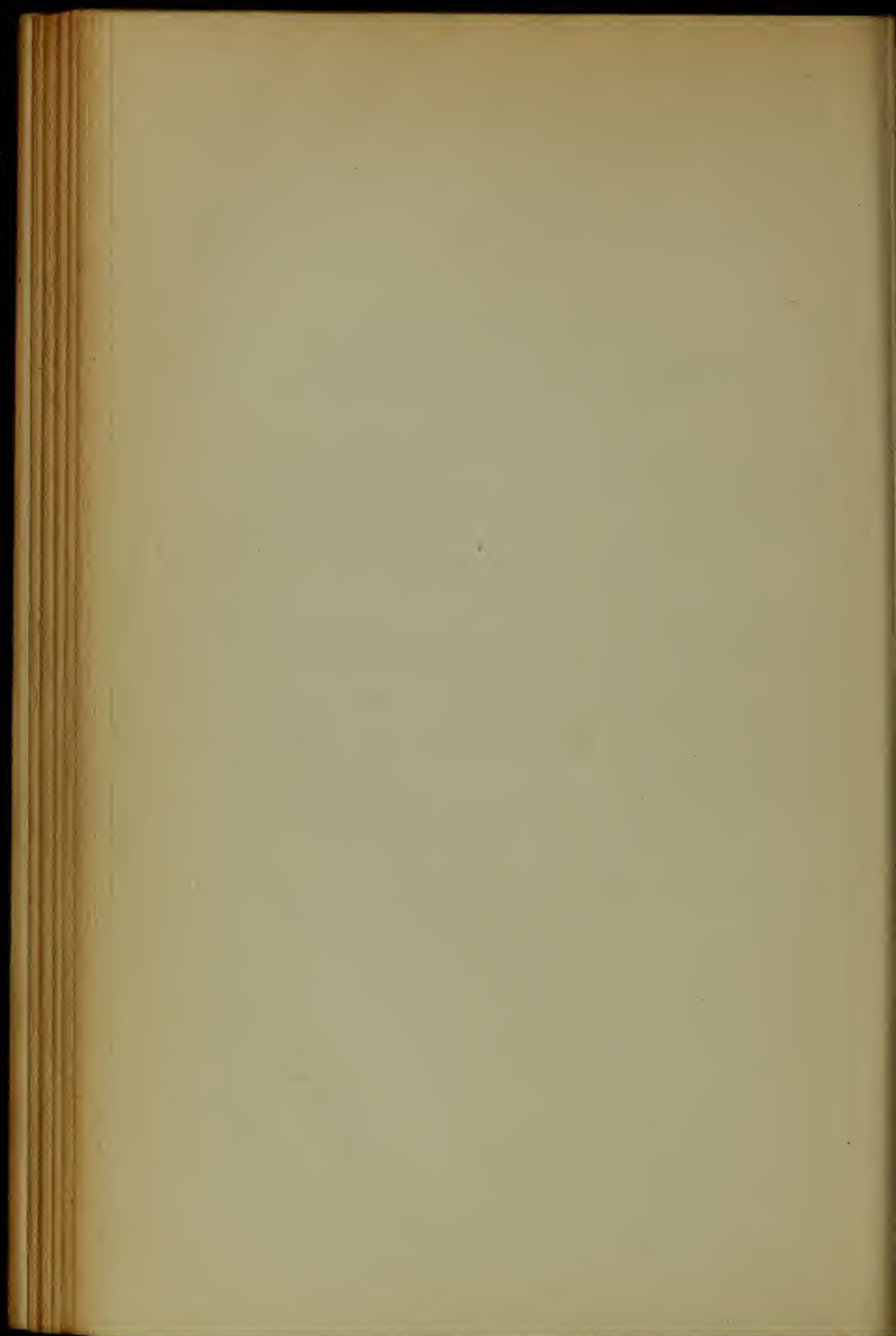
Shalt thou no more  
Ride with me,  
Nor hand me the horn at the feast?  
Must I then lose thee,  
Thee whom I loved,  
Thou laughing delight of mine eyes?

A bridal fire  
Shall blaze around thee

As ne'er for bride it has blazed!  
Sheaths of flame  
Shall enshroud the rock,  
And with terror tremendous  
Dismay the timid!  
Brunhilde's castle  
The coward shall fear.  
To win her but one is fated  
Who's freer than I, the god!  
Loki, hark!  
Hitherward list!  
As at first I find thee  
In glowing fire,  
At once thou fleddest  
In flickering flame;  
As then I held thee,  
I hold thee to-day!  
Arise, thou wavering fire,  
Enwrap in thy flame the rock!  
Loki! Loki! Arise!













GRAND MUSIC HALL - - ST. LOUIS.

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SEASON OF 1888-89.

*Saturday Evening - - - - May 11.*

*Monday Evening - - - - May 13.*

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—THIRD TOUR—

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TWO GRAND CONCERTS

—BY THE—

BOSTON

SYMPHONY

ORCHESTRA

---

*Mr. WILHELM GERICKE, Conductor.*

(His Farewell Appearance in St. Louis.)

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—SOLOISTS—

Mrs. GEORG HENSCHEL, Soprano.

Mr. GEORG HENSCHEL, Bass

Mr. T. ADAMOWSKI, Violinist.

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C. A. ELLIS, Manager.

F. R. COMEE, Assistant Manager.

J. S. LEERBERGER, Agent in Advance.



THE BOSTON SYMPHONY ORCHESTRA, Mr. Wilhelm Gericke, Conductor, is the only Orchestra to appear in this city, during the season, that is organized and maintained exclusively for Concert purposes and the daily interpretation of music of the highest class.



THE fame of the Boston Symphony Orchestra has so generally extended beyond its native city that a knowledge of its eminent position may be presumed. It may be stated briefly, however, that the Orchestra was founded in 1881, by a public-spirited and music-loving citizen of Boston, with a desire only to give his native city a permanent orchestra equal to those of the musical centres of Europe.

Made up originally of the best available musicians of Boston and New York, with each succeeding season its efficiency has been increased by the acquisition of artists of great ability chosen from the leading orchestras of Vienna, Berlin, Leipzig, Paris and London, and no labor or expense has been spared to reach the highest standard of performance.

The Orchestra is now and has been for the past four years under the directorship of Mr. Wilhelm Gericke, who is recognized as one of the very few great trained conductors of Europe, and who was called to this post from activity and fame in Vienna. His untiring labors and conscientious devotion to the highest in his art have won for the Boston Symphony Orchestra an exalted reputation, and its merit has been widely recognized not only in Boston but in New York, Philadelphia, Baltimore and Washington, where its annual series of concerts have become events of the highest importance in the musical season.

#### The Personnel.

The critical judgment and exacting requirements of the conductor of the Boston Symphony Orchestra have resulted in the selection of a body of artists well fitted to meet his exalted standard.

It is everywhere conceded that such a body of strings as compose the violins of this Orchestra was never before gathered together on this side of the Atlantic. At their head, as *concert-meister*, remains Mr. Franz Kneisel, who is ably seconded by a corps every member of which is an artist, including the well-known soloists Mr. C. M. Loeffler and Mr. T. Adamowski. It would be difficult to suggest any possibility of improvement in this department.

At the head of the 'celli is Mr. Fritz Giese, *facile princeps* in his line. Concert-goers of St. Louis will not fail to remember the brilliant flute and oboe playing of Messrs. Molé and Sautet, the artists secured last year from the Opera Comique, Paris. In his accustomed place will be recognized the picturesque figure of Xaver Reiter, whose treatment of the horn seem always a revelation. Among the new faces will be seen M. Pierre Müller, first trumpet, from the celebrated orchestra of L'Amoureux, Paris. In every department selection and improvement have served to bring the Orchestra as near as possible to ideal perfection.



GRAND MUSIC HALL - - ST. LOUIS.

Saturday Evening, May 11, 1889, at 8.

Boston \*Symphony\* Orchestra.

*Mr. WILHELM GERICKE, Conductor.*

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FIRST CONCERT.

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PROGRAMME.

✓ Overture, Ruy Blas - - - - - Mendelssohn

✓ Song, Loreley - - - - - Liszt

MRS. GEORG HENSCHEL.

✓ Concerto for Violin. Two movements - - - Moszkowski  
Andante — Finale.

MR. T. ADAMOWSKI.

✓ Aria, "Alexander's Feast" - - - - - Handel

MR. HENSCHEL.

✓ Variations from "The Rustic Symphony" - - - Goldmark

✓ Symphony in A, No. 7 - - - - - Beethoven

Poco sostenuto; Vivace.

Allegretto.

Presto; assai meno; presto.

Allegro con brio.

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SOLOISTS:

Mrs. GEORG HENSCHEL.

Mr. GEORG HENSCHEL.

Mr. T. ADAMOWSKI.

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# GRAND MUSIC HALL - - ST. LOUIS.

Monday Evening, May 13, at 8 P. M.

## BOSTON SYMPHONY ORCHESTRA

*Mr. WILHELM GERICKE, Conductor.*

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### SECOND CONCERT.

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### PROGRAMME.

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Overture, "Die Meistersinger" - - - - - Wagner ✓

Symphonic Poem, "Tasso" - - - - - Liszt ✓

Duet, "Gondoliere" - - - - - Henschel ✓

Mr. and Mrs. HENSCHEL.

Scherzo Capriccioso - - - - - Dvorak ✓

Waltzes - - - - - Brahms ✓

Orchestrated by Mr. GERICKE.

Symphony, No. 1, in B flat, Op. 38 - - - - - Schumann ✓

{ Andante un poco maestoso:

{ Allegro molto vivace.

Larghetto.

Scherzo: molto vivace with Trio I. and Trio II.

Allegro animato e grazioso.

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### ❖:SOLOISTS:❖

Mrs. GEORG HENSCHEL, Soprano.

Mr. GEORG HENSCHEL, Bass.

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#### MR. HENSCHEL.

Mr. Georg Henschel was born at Breslau, the capital of Silesia, Germany, on the eighteenth day of February, 1850. His musical talent was evinced when he was scarcely more than an infant, and at the age of five years he began his musical studies with lessons on the pianoforte. At the age of eleven he commenced the theoretic study of music under Dr. Shaeffer, professor and director of music at the University at Breslau. His first public appearance was made at a concert in Berlin, in 1862, when twelve years old; he played with orchestra Weber's "Concerto in F Minor," with great and marked success. Already he had composed the third Psalm for soli and chorus, and a number of songs and pianoforte pieces, which won for him great favor with musicians.

In April, 1867, he went to Leipzig and entered the Conservatory to study, more especially composition, and to fit himself as conductor. Ignaz Moscheles was his instructor on the pianoforte, and he studied theory with Profs. Richter and Reinecke, and singing with Prof. Goetze. He sang occasionally in concerts and oratorios in and near Leipzig, and at the music festival at Altenberg (Saxony), and always with great success.



In the spring of 1879 he accepted an invitation to sing in Weimar, at the Beethoven Festival of the "Allgemeine Deutsche Musik Verein," of which he was a member. He there made the acquaintance of Liszt, who took a



lively interest in him and induced him to prolong his visit in Weimar, and to participate socially and musically in those famous Sunday matinees, at the "Gartnerei," where the same morning one could hear Anton Rubinstein, Von Bulow, and Carl Tausig, and the master and host himself. This visit to Weimar, repeated the following year, was the impulse that caused him to remove to Berlin, having passed a little more than a year at Breslau, by the special desire of his parents. He entered the Royal Hochschule (in which he soon afterwards became a teacher), and whilst regularly attending the meetings of the orchestra under Joachim's conductorship, he became also a pupil of Frederick Kiel, the celebrated composer of "Christus" and "Requiem," under whose auspices he composed and conducted the performance of a serenade in canon form for orchestra, the CXXX Psalm, for solo, chorus, and orchestra, together with a number of songs, trios, and a string quartet. Meantime he did not lose sight of his singing, but prosecuted his studies in that direction under Prof. Adolph Shulze. His singing attracted more and more attention, and in consequence of an unusual success at the great festival in Cologne, in 1874, he received invitations to sing in oratorios and concerts from all parts of Germany, from Austria, Russia, Belgium, Holland, and Switzerland. His success was phenomenal, and decided him to devote himself more especially for the next few years in this part of his art. Everywhere he was in demand, and everywhere were his compositions played and sung. Mr. Henschel has been constantly before the public, since 1869, as singer, composer, and conductor. Though best known as a singer and composer, he has been frequently called upon to assume the baton for a part or an entire concert (more especially where his own works have been given), as in Hamburg, Barmen, Vienna, Zurich, St. Petersburg, London (Crystal Palace and St. James' Hall), etc. He brought out at St. James' Hall in December, 1879 (first time in England), Brahms' colossal "Triumphal Hymn" for eight-part (double) chorus and orchestra, and the C minor Symphony. He first went to England in 1877, and removed there the following year because of the success with which he met. He came to this country on a visit in 1880, remaining through the winter to fulfil the many engagements offered him.

In the spring of 1881 he married Miss Lillian Bailey, and about the same time was asked to take the position of director and conductor, and became the founder — musically — of the Boston Symphony Orchestra. This position he accepted, and for three years he devoted himself almost exclusively to that duty. In 1884 he returned to Europe and travelled for a year in Germany and Russia, giving, with Mrs. Henschel, vocal recitals in nearly all the prominent cities, and creating great enthusiasm wherever they went. The next year he returned to London, which he considered his home, and has been settled there since. In 1886 he established the London Symphony

Orchestra, of which he has been and is still the director and conductor, beside finding time for numerous concert engagements in London and other principal cities of England.

MRS. HENSCHEL.

Mrs. Henschel (Lillian Bailey) was born in Columbus, Ohio, Jan. 18, 1860. Manifesting a decided musical talent, she commenced the study of music when in her eighth year, and steadily pursued it under the best masters obtainable in her native city. When she was fourteen years old (1874) she was taken to Boston for the greater advantages afforded in that city. Her time and attention were thereafter given principally to the study of vocal music, singing with Madame Rudersdorff, but continuing her other musical studies also with leading instructors.

Her *début* as a concert singer was made at a chamber concert, given by Mr. B. J. Lang, in March, 1876. Her success, though she was barely sixteen years of age, was instantaneous, and from that date her services were in constant demand for concerts in Boston and vicinity, in New York, Philadelphia, and other cities; but she was only allowed to accept such engagements as did not interfere with her studies or overtax her strength.

In June, 1878, her mother took her to Paris, and placed her at once under the instruction of Madam Viardot-Garcia, with whom she remained until early in the next year.

Desiring then to more especially study oratorio music, she went to London, intending only to pass a few months there, and was immediately engaged for, and made her *début* at one of the concerts of the Philharmonic Society in St. James' Hall. Here, again, her success was immediate, and, though late in the season, her services were in such demand for that and the coming year for concerts not only in London, but in the provinces, that she decided to remain in London another season.

Her singing for the Philharmonic Society introduced her to Mr. Henschel, who appeared in the same concert, and who, though he had for a long time declined to give any lessons, and was devoting his time to singing and composition, made an exception to his rule in her case.

The succeeding season in London her success was still more pronounced. She was engaged for seven of the Monday and Saturday Popular Concerts, again by the Philharmonic Society, at the Crystal Palace, for several of the Richter Concerts, at the Royal Albert Hall, and for many other concerts in London and the provinces, in Scotland and in Holland, singing also in oratorio and musical festivals. She accepted invitations to visit the latter country twice during the season for concerts in Amsterdam, Rotterdam, and the Hague, and a musical festival at Utrecht.

In the autumn of 1880 she returned to Boston, and her career since then



is too well known to require its telling here at any length. In the spring of 1881 she was married to Mr. Georg Henschel, and they have lived in Boston and London since that time.

During these years Mrs. Henschel has accepted such engagements only as were within easy access of her home, Mr. Henschel's duties preventing extended trips, the only exceptions being their trips to the United States, Germany, and two to Russia, where their singing created an unprecedented furore.

Overture, "Ruy Blas."

Mendelssohn.

This overture and Mozart's to "Don Giovanni" are examples of what great composers can do at high pressure. Mendelssohn wrote the "Ruy Blas" overture, had it copied, rehearsed it four times, and directed its performance, all within a week, meanwhile conducting a long rehearsal and a concert of his own. Hugo's drama, "Ruy Blas," was to be given in Leipzig, to benefit the "Theatrical Pension Fund," and Mendelssohn was asked to write an overture, and music to a romance to be performed with it. He wrote the romance (chorus for soprano voices and orchestra, Op. 77, No. 3), but at first declined the commission for an overture, for he was not attracted by Hugo's work, and he complained of lack of time. However, being afterwards "put upon his mettle," as he says in a letter to his mother, dated March 18, 1839, he wrote the overture, which is accounted one of his best. In the MS., Mendelssohn wrote, "Overture to the 'Theatrical Pension Fund,'" but, being published after his death, there was not humor enough in Leipzig (or was it London?) to justify such a title in type.

Notwithstanding Mendelssohn's expressed dislike for Hugo's drama, some critics (notably Sir George Macfarren) have regarded this overture as an adequate illustration of its chief features. Sir George Macfarren has maintained that "one cannot but associate the few slow imperious chords of the opening with the thought of the iron-minded minister who, offended at his neglect by his royal mistress, avenges this by the advancement of his minion to the highest state offices, in order that the romantic menial may win the queen's affection, and she be disgraced by the exposure of her lowly passion. The wild ardor with which the *allegro* begins must figure the extravagant aspiration of the servitor hero. The passionate *cantabile*, with its gorgeously rich orchestration and its seemingly hesitating accompaniment, suggests the idea of the guileless lady who is the dupe and victim of her minister's machinations. And the sequel tells of the rapture of Ruy Blas, when, in his strange exaltation, the object which he scarcely durst desire is within his reach, nay, in his very possession,—the reciprocation of his love."



I know not whence comes the feeling  
That I to sadness am so inclined :  
A legend of days departed  
I cannot chase from my mind.

The breeze comes soft, the day is fading,  
And peaceful flows the Rhine ;  
The hill-tops, all brightly gleaming,  
In evening sunlight shine.

And yonder sits a maiden,  
Of wondrous beauty rare ;  
With gold and jewels sparkling,  
She combs her golden hair.

With comb of bright gold she combs it,  
And sings with mournful sigh  
A song of enchanting power, —  
A magic melody.

A boatman in frail bark gliding,  
Bewildered by love's sweet pain ;  
He sees not the rocky ledges, —  
His eyes on the height remain.

The billows surrounding engulf him, —  
Both bark and boatman are gone !  
This sorrow by her charmed singing  
The Loreley hath done.

## Concerto for Violin.

Moszkowski.

Mr. Moszkowski, often so intensely modern in the manner in which his musical thought is expressed, chooses for this work only the ordinary orchestra, namely, the band for which Beethoven, Schubert, and Mendelssohn wrote.

After seven measures of quiet preluding from the wind-band in common time the first theme of the *andante* enters in the solo instrument, the first two bars of which would seem a striking plagiarism were it not known that Mr. Moszkowski never could have heard a New England Sunday-school air of a generation ago. The theme develops a melodic grace, which is enhanced by the gentle accompaniment. A variation for solo instrument witnesses the composer's first departure from the melody proper, which is accompanied for the most part by the strings ; a modulation changes the tonality, but not the idea, though the assisting strings are more fluent. Continuing, the wood-wind and soft brasses gradually enter the harmony, and the force of the movement increases until the low strings and bassoons in unison, *ff*, followed by the other strings, wood-wind, and horn, establish a new melody, which

the solo violin soon develops ; the second portion of this is accompanied for a number of measures by the lower reeds in groups of triplets and by the 'cellos and basses. For sixteen bars the solo instrument plays with familiar material, to the accompaniment of long holding notes in the wood-wind and bass strings and a gradually rising figure in the 'cellos. A feature of this section is the iterated *arpeggio* of the solo instrument to the harmonized accompaniment of the wood-wind. The solo passage ended, the strings *pp* take up the first theme, snatches of which are also heard from the solo violin. The first violins and violas now have an uninterrupted enunciation of the melody with full harmony from the other strings and the lower reeds, the solo violin varying it in a passage of much beauty.

As the composer approaches the peroration of the movement the violins and violas play *tremolando*, the 'cellos *arpeggios*, and the wood-wind a triplet figure in thirds and sixths, while the bassoons and first horn have something to say of a melodic character. While the touch of the accompanying instruments is but the slightest, the solo violin part is assertive and often impassioned. Brilliant passage work *pp* brings the *andante* to an end, the strings furnishing a harmony just discernible.

A weird and shuddery orchestral introduction begins the *vivace*, which is written in common time. After fourteen measures the solo instrument has a sort of *molto perpetuum* in groups of sixteenth notes, which is continued for forty measures in most spirited fashion, the accompaniment for the most part resting with the strings. No sooner is the solo violin silent than the violins and the wood-wind band (excepting the bassoons) are off in unison with the same subject ; a sonorous background being furnished by the brasses. The period ended, the solo violin has another rapid subject to enunciate, also in groups of sixteenth notes ; here the brasses and wood-wind furnish a more vital accompaniment than in the almost similar section before mentioned. With little interlude matter, the second subject is given out by the solo violin ; this is fitted for excellent thematic development. After four bars (that is, in the modified version played to-day, but in the original thirteen pages and four bars), a new subject of a martial character is given the solo violin, the humorist of the orchestra (the bassoon) accompanying in a rhythm quite in contrast. Strings, also in contrasting rhythm, are soon added to the accompaniment, the solo gaining force with every measure. The composer toys with this subject for a number of bars, using the strings for a background.

The flute piping in octaves is the signal for the return of the first subject, which does not permeate the entire band until after ten measures of *crescendo* ; then the flutes, clarinets, and violins race away with it, the lower strings, bassoons, and full brass choir marking every measure by vigorous accentuation. The solo violin makes a brilliant use of the subject, in



groups of sixteenth notes, merging at the tenth measure in a rushing unison for all the violins, oboe, and flute, with full harmony in the middle parts and the basses. Out of this is heard the solo violin *ff* in a gradually ascending octave passage of eleven measures, followed immediately by a version of the second theme of the movement (which the ear has as yet scarcely caught). The brilliant *coda* is very soon entered upon; here the strings and wood-wind carry the melodic figure, while the brasses furnish a rich harmony. The solo instrument reaches the conclusion of the movement in a manner easily followed.

**Recit. and Air from "Alexander's Feast."**

**Handel.**

Revenge! revenge! Timotheus cries!  
 See the furies arise,  
 See the snakes that they rear,  
 How they hiss in their hair,  
 And the sparkles that flash from their eyes!  
 Behold a ghastly band,  
 Each a torch in his hand!  
 Those are Grecian ghosts that in battle were slain,  
 And, unburied, remain  
 Inglorious on the plain.

From the well-known *cantata* set to Dryden's Ode, "Alexander's Feast, or the Power of Music," first presented on Feb. 19, 1736, "after the manner of an oratorio — that is to say, without action." Of this performance the following account is rendered in the London *Daily Press* of the day: "There never was, upon the like occasion, so numerous and splendid an audience at any theatre in London — there being at least thirteen hundred persons present; and it is judged that the receipts of the house could not amount to less than £450. The new composition met with general applause, though attended with the inconvenience of having the performers placed at too great a distance from the audience, which we hear will be rectified the next time of performance."

**Symphony, No. 1, "Rustic Wedding."**

**Goldmark.**

About four and twenty years ago a Saxon count, whose sensibility would be shocked were he ever to read his name in print, appealed to Rubinstein on behalf of a young Jew, needy, but highly gifted, and earning a scanty living by copying music. The result was, that, through the generosity of the composer, the struggling genius was enabled to develop his powers, and finally to produce two lyrical works which never fail to draw a closely packed audience in more than one large German town, especially in those of Saxony. The young man's name was Carl Goldmark, — thus wrote an enthusiastic Dresdener. Goldmark is a Hungarian, born in 1852, whose



musical education was gained at the Vienna Conservatory. He began by studying the violin, but soon developed a taste for composition, and it is Goldmark the composer, who is known in two hemispheres.

Goldmark cannot be called a prolific composer, for, although, besides his larger works, he has written chamber-music, overtures, and most delightfully for voices, the sum numerically of it all is not great; more than a half score of years passed after "The Queen of Sheba" was composed before "Merlin" was brought out, while the "Rustic Wedding" symphony had been enjoyed many years in many countries before Dresden (in December, 1887) heard the one in E flat, No. 2, which was played for the first time in this country at a Boston Symphony concert last season. A Viennese critic wrote: "Goldmark's style is about intermediate between that of Meyerbeer and that of Wagner in the 'Tannhauser' period. From Meyerbeer and Wagner Goldmark gets the passionateness of his song, his pompous effects, his orchestral gorgeousness, and at the same time a certain excess in these things."

Symphony, No. 7, in A.

Beethoven.

*Poco sostenuto ; Vivace.*

*Allegretto.*

*Presto; Presto meno assai.*

*Finale — Allegro con brio.*

Beethoven's seventh symphony followed the sixth (Pastoral) after an interval of four years. Beethoven has left no record of his purpose when composing it. We know he valued it highly, for in his correspondence he refers to it, — an exceptional happening. In a letter to Salomon he remarks: "The Grand Symphony in A, one of my very best." To Neate he says: "Among my best works which I can boldly say of the Symphony in A." Commentators who by reason of their intimate study of Beethoven are accepted authorities, are divided as to the meaning of the seventh symphony: Berlioz would have us believe that the first movement is a rustic wedding, and, we are therefore to suppose, drawn for the same scene of village mirth that suggested the dance in the "Pastoral" symphony; Lenz looks on this and its companion, the eighth, as one result of the military enthusiasm which produced the "Battle of Vittoria" symphony; and, as Grove says, "bends and warps every passage to give it a warlike intention"; Marx sees in the work Moorish knighthood; Oubibicheff, a masked ball; Bischoff, a sequel to the Pastoral; Ambros sides with Berlioz; Wagner declares it is the apotheosis of the dance, the ideal embodiment in tones of the bodily movement. So the doctors disagree.

The symphony remained in MS. for eighteen months, when it was first performed in the hall of the University of Vienna, Dec. 8, 1813, at a concert

for the benefit of soldiers wounded at the battle of Hanau, where the Austrian and Bavarian troops endeavored to resist Napoleon's retreat from Leipzig. Let Grove describe the performance : —

“The programme consisted of three numbers — the symphony in A, described as ‘entirely new’; two marches performed by Malzel’s mechanical trumpet with full orchestral accompaniment; and a second grand instrumental composition by ‘Herr van Beethoven,’ — the so-called ‘Battle of Vittoria’ (Op. 91). Beethoven conducted the performance in person, hardly, perhaps, to its advantage, notwithstanding the extravagant gestures described by Spohr, since he was at that time very deaf, and heard what was going on around him with great difficulty.

“The orchestra presented an unusual appearance, many of the desks being tenanted by the most famous musicians and composers of the day. Haydn was gone to his rest, but Romberg, Spohr, Mayseder, and Dragonetti were present, and played among the rank and file of the strings; Meyerbeer (of whom Beethoven complained that he always came in after the beat) and Hummel had the drums, and Moscheles, then a youth of nineteen, the cymbals. Even Beethoven’s old teacher, Kapellmeister Salieri, was there, ‘giving time to the drums and salvos.’ The performance, says Spohr, was ‘quite masterly,’ the new works were both received with enthusiasm, the slow movement of the symphony was encored, and the success of the concert extraordinary. Beethoven was so much gratified as to write a letter of thanks to all the performers. The concert was repeated on the 12th of December with equal success, including the encore of the *allegretto*.”

In form the seventh symphony closely follows the accepted model, although the *scherzo* contains the Beethoven innovation of a repeated trio which he introduced into his fourth symphony, and, as in the eighth, an *allegretto* is substituted for the usual *andante* or *larghetto*.

There follows Berlioz’s analysis of the seventh symphony. The seventh symphony is celebrated for its *allegretto*. It is not that the other three parts are less worthy of admiration; far from that. But the public judging in general only by the effect produced, and only measuring that effect by the noise of the applause, it follows that the piece which is most applauded always passes for the finest (though there are beauties of infinite value, which are not of a nature to excite noisy suffrages); then, to exalt still more the object of this predilection, all the rest is sacrificed to it. Such is, at least in France, the invariable custom. That is why, in speaking of Beethoven, they say the *storm* of the “Pastoral” symphony, the *finale* of the symphony in C minor, the *andante* of the symphony in A, etc., etc.

The first movement opens with a large and pompous introduction, in which the melody, the modulations, the orchestral features successively divide the interest, and which begins with one of those effects of instrumen-



tation of which Beethoven is incontestably the creator. The whole mass strikes a chord *forte* and *staccato*, leaving uncovered during the silence that succeeds an oboe, whose entry, hidden by the attack of the orchestra, could not be perceived, and which develops alone the melody in holding notes.

One could not commence in a more original fashion. At the end of the introduction, the note E, dominant of A, brought back after several excursions into the neighboring keys, becomes the subject of a "game of timbres" between the violins and the flutes, analogous to that which is found in the first bars of the *finale* to the "Eroica" symphony. The E comes and goes without accompaniment, for six bars, changing its aspect every time it passes from the strings to the wind; kept definitely by the flute and oboe, it serves to connect the introduction with the *allegro*, and becomes the first note of the principal theme, of which, little by little, it sketches the rhythmical form. I have heard this theme ridiculed, because of its rustic simplicity. Probably the reproach of being wanting in nobleness would not have been addressed to it, if the author had, as in his *Pastorale*, inscribed in large letters at the head of his *allegro* "Round of Peasants." We see by this, that if there are hearers who do not like to be forewarned of the subject treated by the musician, there are others, on the contrary, quite disposed to receive ill every idea presented with any strangeness in its costume, when the reason for this anomaly is not previously given. For want of being able to decide between two opinions so divergent, it is probable that the artist on such an occasion can do nothing better than keep to his own feelings, without running madly after the chimera of universal suffrage.

Introduction, "Die Meistersinger."

Wagner.

The name "Mastersingers" belonged to those poets of the people, who, since the thirteenth century, developed lyric poetry, which had been founded by the court poets, or "Minnesingers," of earlier times. With all their imagined cultivation, the worthy mastersingers had quite lost the true spirit of their art, and little remained to them but a lifeless and hollow set of rules, most of which were pedantic in the extreme, and many ridiculous beyond description. Wagner's comic opera, "Die Meistersinger," treats of a guild of mastersingers, who at one of their annual competitions offered as a prize for the best song the hand in marriage of one of the fair daughters of their town. A stranger knight comes along, joins the guild, takes part in the prize-singing, and wins the maid. "Die Meistersinger" was first performed in 1868, von Bülow conducted; and it was the first of Wagner's works produced under the especial patronage of the King of Bavaria. The real purpose of the opera is to contrast the freedom of modern (Wagner's)



art with the limitations of all art fettered by tradition, and in it adherents of both old and new can find much to admire.

Mr. Edward Dannreuther, a safe and accomplished critic, says that the Bayreuth master "has shown himself capable, in every new drama, of remodelling both the style and character of his music in accordance with the poetical subject-matter." He adds: "In the overture to 'Tannhauser' the flesh and spirit — earthly and heavenly aspirations and passions — wrestle with one another and find their final equation. In the introduction to 'Lohengrin,' the smooth, harmonious strain of scarcely perceptible rhythmical changes, mystically undulating from the faintest vision to the fullest glory, presents the ethereal character of the Holy Grail. The introduction to 'Die Meistersinger' offers a strong contrast to these. It is throughout a realistic picture, executed in robust colors, full of bold antitheses and surprising combinations; a vivid delineation of mediæval German life drawn with exuberant fancy and inimitable humor." Mr. Dannreuther subsequently gives his idea of the effect made by this overture, first, upon a listener unacquainted with the drama; next, upon one to whom the play is familiar. The former receives "a vivid series of impressions of festive pomp and warm passions, of open joyous humor"; while the latter has recalled to him "numerous striking and individual pictures which he has witnessed upon the stage." In the overture the leading motives of the drama are displayed singly and in combination, with picturesque effect and striking art. The first subject is the pompous "Mastersinger's" motive. The trumpets and harp in march rhythm sound the theme of the Procession of the Mastersingers (from Act III.). Walther's Prize Song is the third theme, a lovely melody; then comes the representative of the Apprentices, a bustling, chattering melody. The manner in which the two last-mentioned subjects play against each other — the first indicative of the freedom of Wagner's art, the second the stilted voice of conventional pedantry — will be noted by the observant.

Symphonic Poem, "Tasso, Lamento, e Trionfo."

Liszt.

*Lento.*

*Allegro strepitoso: Lento.*

*Adagio mesto.*

*Meno adagio.*

*Allegretto mosso con grazia (quassi menuetto).*

*Allegro con molto brio.*

This, like others of Liszt's larger works, was composed first for piano-forte, and was afterwards rewritten for orchestra. In its first shape it dates back to the early forties, the plan having been conceived by Liszt in Venice in 1840. The work played to-day is, in turn, a revision of the first orches-

tral version which was played for the first time at Weimar, on Aug. 28, 1849.

The score of this work contains a preface from the composer's pen.

"In 1849 all Germany celebrated brilliantly the hundredth anniversary of Goethe's birth. At Weimar, where we then resided, the programme of the *fête* included a performance of his drama 'Tasso,' fixed for the evening of Aug. 28. The unhappy fate of the most unfortunate poets had excited the imagination of the most powerful poetic writers of our time — Goethe and Byron; Goethe, whose career was one of brilliant prosperity; Byron, whose keen sufferings counterbalanced the advantages of his birth and fortune. We shall not conceal the fact that when, in 1849, we were commissioned to write an overture for Goethe's drama, we were more directly inspired by the respectful compassion of Byron for the *manes* of the great man whom he invoked than by the work of the German poet. At the same time, in giving us, in some sort, the groans of Tasso in his prison, Byron did not join to recollection of the keen sorrows so nobly and eloquently expressed in his 'Lamentation' that of the triumph which awaited, by an act of tardy yet striking justice, the chivalric author of 'Jerusalem Delivered.' We have wished to indicate this contrast even in the title of our work, and to succeed in formulating the grand antithesis of genius ill treated during life, and shining after death with a light humiliating for its prosecutors. Tasso, after loving and suffering at Ferrara, was avenged at Rome; his glory still lives in the popular songs of Venice. These three points are inseparable from his immortal memory. To express them in music, we have called up the great shade of the hero as he appears to-day haunting the lagoons of Venice; we have next caught a glimpse of his figure, haughty and sad, gliding among the *fêtes* of Ferrara, where he produced his masterpieces; lastly, we have followed him to Rome, the Eternal City, which crowned him, glorifying in him the martyr and the poet.

**Scherzo Capriccioso, Op. 66.**

**Dvorak.**

The form of this composition more nearly assimilates that of the rhapsody as created by Liszt than any other. The credit of the title rests with Dvorak; certainly nothing could better signify the desire of a composer to escape even the slight conventions which at the present time the *scherzo* embodies than *Scherzo Capriccioso*. Dvorak's rhapsodies preceded his Op. 66, and even their freedom of form is superseded by the greater piquancy, more frequent modulations (though no more charming melodic trend) of this their most elusive progeny. When the work was played by Richter, in London, an analysis was prepared by Mr. C. A. Barry, which is the basis of the remarks which follow.

The work commences with a short introduction, at the outset of which the



germ of the first principal subject is displayed. This consists of a short motive, which recurs again and again in the course of the work, and may therefore not improperly be regarded in the light of a motto. It is first given out by the horns in B flat, a key far removed from that of D flat, the signature of the work, but which, after touching upon E flat minor and F major, is easily reached. A partial repetition and prolongation of this in a modified form brings us to the first principal tune (*tutti*), the repetition of which is complemented by a second strain (in A flat) ; first pronounced by the oboes, clarinets, and strings, followed by a passage in thirds by the flute and clarinet, this in turn being followed by a transitional passage modulating enharmonically to G major, in which key a second tune of a waltz-like character is commenced. This does not long continue in G, but modulates to A, in which key its second strain is started with a new figure. The completion of this, after a modulation to F sharp major, is followed by a modification of the "motto" theme, soon after which the whole of the foregoing first section of the movement is repeated, but with very varied treatment, both in respect to elaboration and instrumentation. At length, after a full close in F sharp major, and with a change of *tempo* to *poco tranquillo*, a new theme, which technically may be regarded as constituting the "*trio*," or an independent section of the movement, is introduced. This is principally based upon a melody, assigned in the first instance to the English horn. It is complemented by a second strain, the leading features of which may be discerned by the suave figure with which it commences.

A repetition of this entire section is then followed by a working out of motives derived from it and the first section, now brought into close juxtaposition. The first that occurs calls for quotation on account of the counter theme superimposed upon a transposition of the "motto." The working out is carried on for a considerable period, and with much variety, ingenuity, and effect. In due course we come to a recapitulation of the first section, but with the introduction omitted. This recapitulation is far removed from being a slavish repetition ; indeed, it may be far more accurately defined as a further development of or comment upon the matter which received its exposition in the first section. Points specially to be noticed are : (1) the contraction of two themes (Nos. 1 and 4) ; (2) a *cadenza* for harp and horn ; and (3) the *quasi fugato* treatment of the "motto" in the *coda*, which, quickening in speed to *presto*, brings the work to a brilliant termination.

The *Scherzo Capriccioso* was played for the first time in Boston at the Boston Symphony concert of Jan. 28, 1888.



- No. 1. *Tempo Giusto.*
- No. 2. *Dolce.*
- No. 3. *Dolce.*
- No. 4. *Poco sostenuto.*
- No. 5. *Grazioso.*
- No. 6. *Vivace.*
- No. 8. *Sotto voce.*
- No. 9. *Piu vivace.*
- No. 10. *Poco meno mosso.*
- No. 11. *Piu vivace.*
- No. 12. *Meno mosso.*
- No. 13. } *Piu vivace.*
- No. 14. }
- No. 15. *Piu moderato.*

The sixteen waltzes for pianoforte (four hands) published as Op. 39 followed the "Studies for Piano, Op. 35," and are as diverting and charming as the studies are strong. They have been transcribed for orchestra, and in this form will be played for the first time to-day. The arranger has interrupted the sequence of movements of the original by omitting Nos. 7 and 16, and has sought to give his transcription unity by introducing after the quiet close of No. 15 the more decisive rhythm of No. 2, following this by a *coda*, the materials of which are taken from different movements of this opus.

The scoring is for the usual wood-wind, two horns and strings, with harp added in Nos. 6, 9, 13, 14, and 15; harp and triangle in No. 8 and the *coda*. The trumpet is sparingly used.

## Symphony, No. 1, in B flat, Op. 38.

Schumann.

This is Schumann's "Spring" symphony. It emanates from the happiest period of his life; the obstacles to his marriage had been overcome, and he had won a high position as a composer and an authority in music. In a letter to Dorn in 1839, Schumann complains of the pianoforte as "too narrow a field for his thoughts," and announces his intention of applying himself to orchestral writing to make up for his want of practice. The B flat symphony is the first published essay in the new (to him) and larger field. Years before, in 1829, when a Heidelberg student, undecided between the professions of law and music, he wrote to Wieck, his old pianoforte teacher and future father-in-law: "I detest theory pure and simple, as you know, as I have been living very quietly, improvising a good deal, but not playing much from notes. I have begun many a symphony but finished nothing, and every now and then have managed to edge in a Schubert waltz between Roman law and the pandects, etc." Of these juvenile student

attempts in the symphonic form, one at least in G minor was played in public (in Schneeberg in 1833).

Schumann's love for Clara Wieck was the incentive which led him to persistent work in mastering the science of music, in overcoming his youthful "detestation of theory." The earliest of the four published symphonies was first performed at the Gewandhaus, Leipzig, Mendelssohn conducting, on March 31, 1841, having been composed but shortly before. A few weeks after the performance he wrote to a friend: "I have now a household of my own, and my circumstances are different from what they were. The time since you last heard from me has passed in happiness and work. I wished for you to hear my symphony. How happy I was at the performance! — I, and others also, for it had such a favorable reception as I think no symphony has had since Beethoven."

This state of things, as Grove says, the music reflects very characteristically. So full was Schumann's mind that the composition of the entire work — without the scoring — is said to have taken him only four days. The title "Spring Symphony," which, however, is not adopted upon the printed title-page, is Schumann's own. In the new volume of letters ("Robert Schumann's *Briefe Neue Folge*," new series, B. and H., Leipzig) the first mention of it occurs: "Fancy," he says, "a whole symphony — and a 'Spring' symphony too!" Schumann has also put on record the fact that its connection with the bursting season of spring was his original idea; for an inscription on a portrait of himself, which follows the first two bars of the symphony, reads: "Beginning of a symphony, occasioned by a poem of Adolf Böttger's. To the poet, in remembrance, from Robert Schumann, Leipzig, 1842."

It is conceded that the buoyant symphony played to-day witnesses, in a truly astonishing manner, Schumann's forward stride in the technique of composition. The purists point out its "lovely imperfections," but few of these are unwilling to say, with Ehlerst: "It possesses all the charm of a first creation; it is imbued with the fragrant breath of a young pine grove, in which the sun plays at hide-and-seek; it embodies as much of a bridal air as if Schumann were celebrating his symphonic honeymoon." Joseph Bennett points out the distinctions which marked the approach to composition in the higher form between Schubert and Schumann. The former "worked up to higher manifestations of the symphonic forms through his larger pieces for the chamber — such as the octet; but Schumann passed at a step from the pianoforte to the orchestra — from the sonata to the symphony."

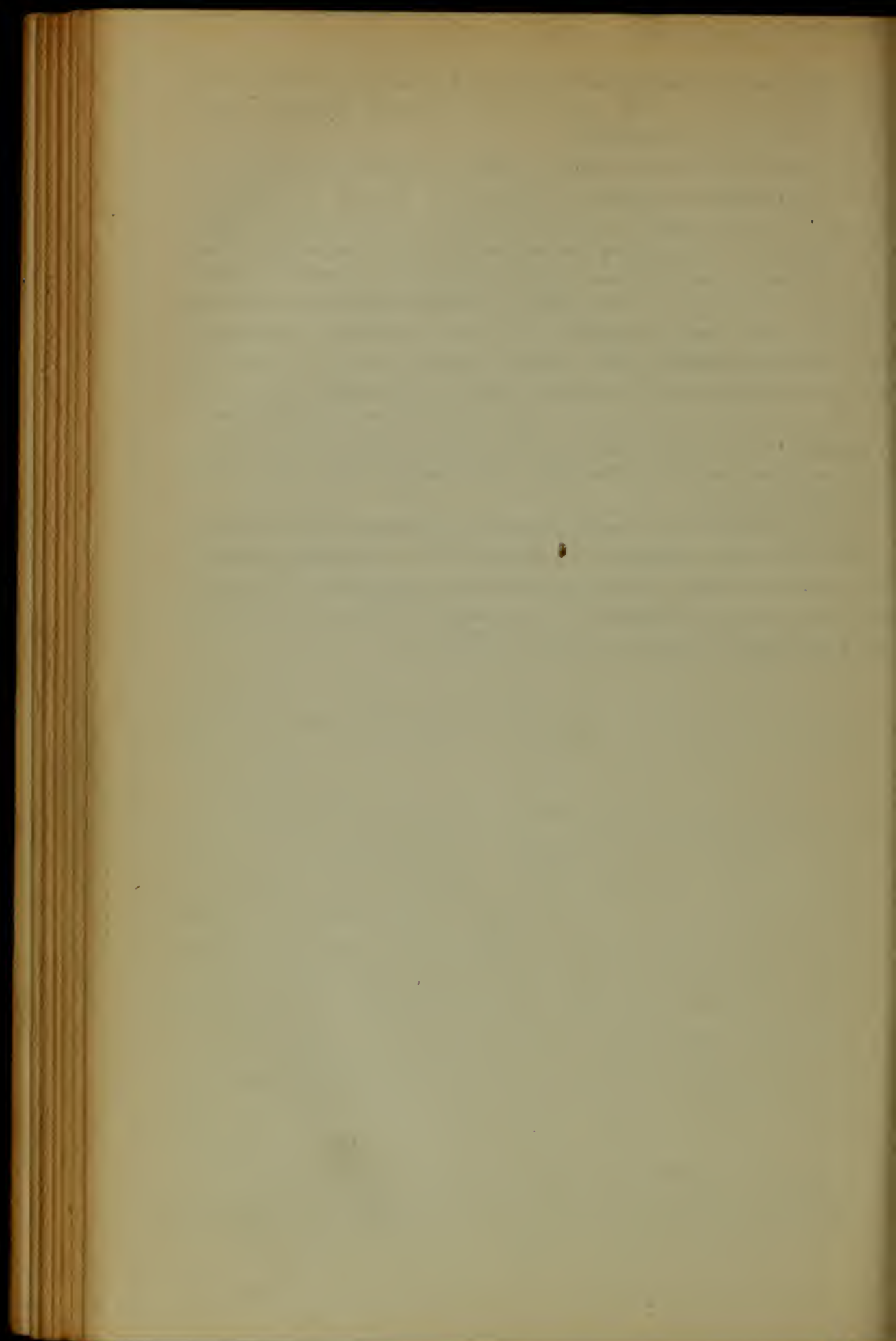
"Schumann," writes Wasielowski, "conceived and treated the symphonic form in a peculiar spirit, based on the study of masterpieces, especially those of Beethoven. The ideas are thoroughly Schumannic; higher artistic

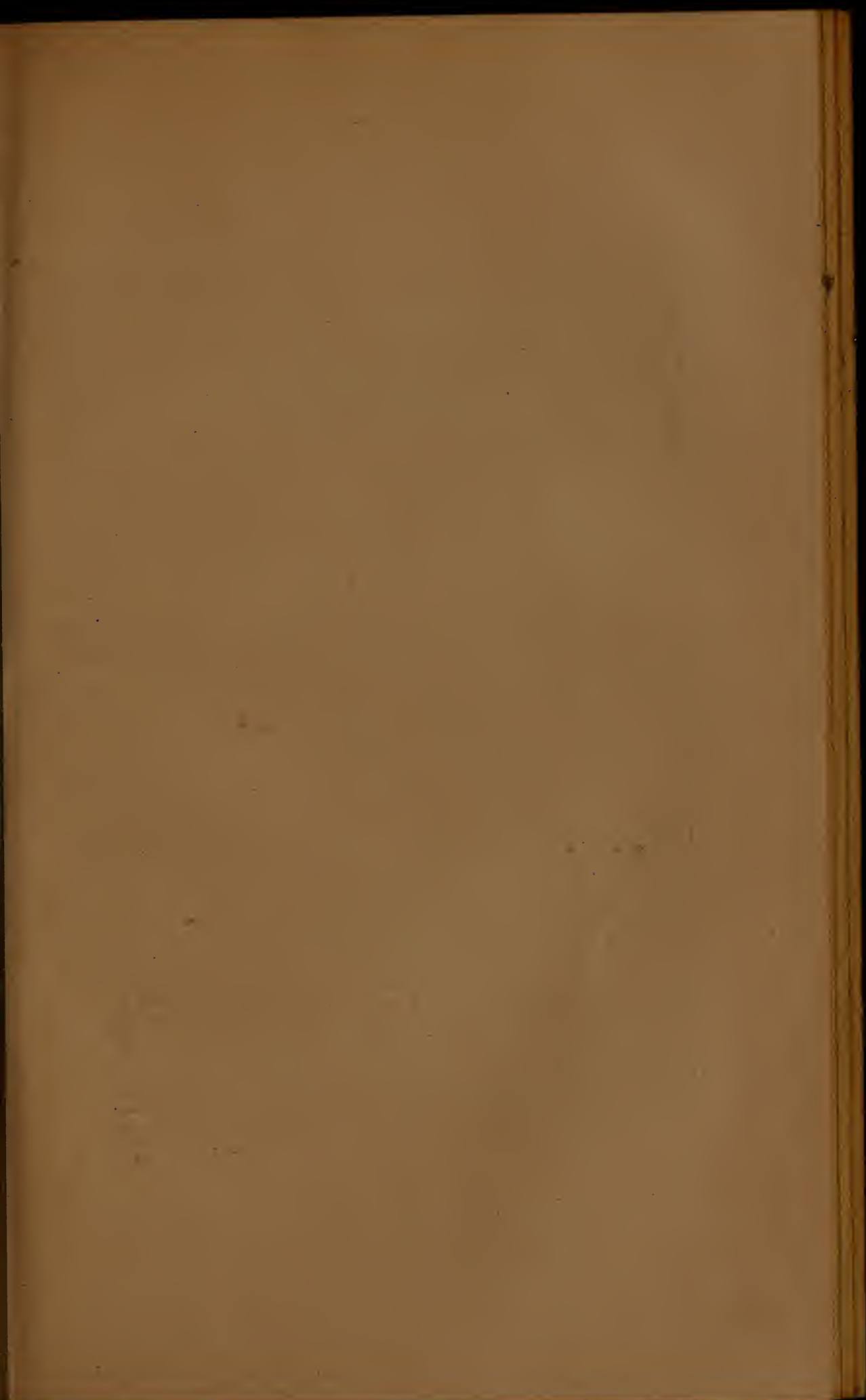
value is bestowed on them by the fact that these ideas are expressed in the old established form. They seldom reveal the arbitrary enormities which so often occur in his earlier works."

Grove points out that the trombone passage in the second portion of the *finale*, while, perhaps, containing a reminiscence of the first movement of Schubert's C major symphony, — heard by Schumann (who brought the MSS. from Vienna) at Leipzig, only a few months before the composition of the work, — is yet treated in his own way, producing a solemn effect not easily forgotten. An instance of Schumann's imperfect acquaintance with the orchestra of that date, also pointed out by Grove, is shown in the original score of the introduction. The energetic phrase for horns and trumpets with which it begins, was first written a third lower (the corrected notes are D, B flat, C, D); but when the work came to rehearsal, under Mendelssohn, it appeared that the notes G and A, being stopped notes, could hardly be heard, and the change had to be made. This was for a long time a great joke with Schumann.

Writing to Mendelssohn from Dresden, in 1845, he says: "You are now in the middle of my symphony (rehearsing for the Gewandhaus concert). You remember the first rehearsal, in 1841, and the stopped notes in the trumpets and horns, at the beginning? It was exactly as if they had caught cold; and I am obliged to laugh now whenever I think of it."











ODEON - - - CINCINNATI.

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SEASON OF 1888-89.

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*Tuesday Evening - - - - May 14.*

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—THIRD TOUR—

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ONLY GRAND CONCERT

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—BY THE—

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BOSTON  
SYMPHONY  
ORCHESTRA

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*Mr. WILHELM GERICKE, Conductor.*

(His Farewell Appearance in Cincinnati.)

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—SOLOISTS—

Mr. and Mrs. GEORG HENSCHEL.

Mr. C. M. LOEFFLER.

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Programme with analytical notes by G. H. WILSON.

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C. A. ELLIS, Manager.

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THE BOSTON SYMPHONY ORCHESTRA, Mr. Wilhelm Gericke, Conductor, is the only Orchestra to appear in this city, during the season, that is organized and maintained exclusively for Concert purposes and the daily interpretation of music of the highest class.



THE fame of the Boston Symphony Orchestra has so generally extended beyond its native city that a knowledge of its eminent position may be presumed. It may be stated briefly, however, that the Orchestra was founded in 1881, by a public-spirited and music-loving citizen of Boston, with a desire only to give his native city a permanent orchestra equal to those of the musical centres of Europe.

Made up originally of the best available musicians of Boston and New York, with each succeeding season its efficiency has been increased by the acquisition of artists of great ability chosen from the leading orchestras of Vienna, Berlin, Leipzig, Paris and London, and no labor or expense has been spared to reach the highest standard of performance.

The Orchestra is now and has been for the past four years under the directorship of Mr. Wilhelm Gericke, who is recognized as one of the very few great trained conductors of Europe, and who was called to this post from activity and fame in Vienna. His untiring labors and conscientious devotion to the highest in his art have won for the Boston Symphony Orchestra an exalted reputation, and its merit has been widely recognized not only in Boston but in New York, Philadelphia, Baltimore and Washington, where its annual series of concerts have become events of the highest importance in the musical season.

#### The Personnel.

The critical judgment and exacting requirements of the conductor of the Boston Symphony Orchestra have resulted in the selection of a body of artists well fitted to meet his exalted standard.

It is everywhere conceded that such a body of strings as compose the violins of this Orchestra was never before gathered together on this side of the Atlantic. At their head, as *concert-meister*, remains Mr. Franz Kneisel, who is ably seconded by a corps every member of which is an artist, including the well-known soloists Mr. C. M. Loeffler and Mr. T. Adamowski. It would be difficult to suggest any possibility of improvement in this department.

At the head of the 'celli is Mr. Fritz Giese, *facile princeps* in his line. Concert-goers of Cincinnati will not fail to remember the brilliant flute and oboe playing of Messrs. Molé and Sautet, the artists secured last year from the Opera Comique, Paris. In his accustomed place will be recognized the picturesque figure of Xaver Reiter, whose treatment of the horn seem always a revelation. Among the new faces will be seen M. Pierre Müller, first trumpet, from the celebrated orchestra of L'Amoureux, Paris. In every department selection and improvement have served to bring the Orchestra as near as possible to ideal perfection.



ODEON . . . . . CINCINNATI.

Tuesday Evening, May 14, at 8.

# BOSTON SYMPHONY ORCHESTRA

*Mr. WILHELM GERICKE, Conductor.*

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## PROGRAMME

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Overture, "Oberon" - - - - - Weber

Aria, "Loreley" - - - - - Liszt

Mrs. HENSCHEL.

Fantasie for Violin and Orchestra, Op. 46 - - - - Bruch

Introduction: Adagio.

Allegro (Scherzo).

Andante Sostenuto.

Allegro guerriero.

Symphony in A, No. 7 - - - - - Beethoven

Poco sostenuto; Vivace.

Allegretto.

Presto; Assai meno presto; Tempo primo.

Allegro con brio.

Wotan's Farewell and Fire Charm, from "Die Walkure,"

Wagner

Wotan, Mr. HENSCHEL.

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## SOLOISTS

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Mrs. GEORG HENSCHEL, Soprano.

Mr. GEORG HENSCHEL, Bass.

Mr. C. M. LOEFFLER, Violinist.

MR. HENSCHEL.

Mr. Georg Henschel was born at Breslau, the capital of Silesia, Germany, on the eighteenth day of February, 1850. His musical talent was evinced when he was scarcely more than an infant, and at the age of five years he began his musical studies with lessons on the pianoforte. At the age of eleven he commenced the theoretic study of music under Dr. Shaeffer, professor and director of music at the University at Breslau. His first public appearance was made at a concert in Berlin, in 1862, when twelve years old ; he played with orchestra Weber's "Concerto in F Minor," with great and marked success. Already he had composed the third Psalm for soli and chorus, and a number of songs and pianoforte pieces, which won for him great favor with musicians.

In April, 1867, he went to Leipzig and entered the Conservatory to study, more especially composition, and to fit himself as conductor. Ignaz Moscheles was his instructor on the pianoforte, and he studied theory with Profs. Richter and Reinecke, and singing with Prof. Goetze. He sang occasionally in concerts and oratorios in and near Leipzig, and at the music festival at Altenberg (Saxony), and always with great success.



In the spring of 1879 he accepted an invitation to sing in Weimar, at the Beethoven Festival of the "Allgemeine Deutsche Musik Verein," of which he was a member. He there made the acquaintance of Liszt, who took a



lively interest in him and induced him to prolong his visit in Weimar, and to participate socially and musically in those famous Sunday matinees, at the "Gartnerei," where the same morning one could hear Anton Rubinstein, Von Bulow, and Carl Tausig, and the master and host himself. This visit to Weimar, repeated the following year, was the impulse that caused him to remove to Berlin, having passed a little more than a year at Breslau, by the special desire of his parents. He entered the Royal Hochschule (in which he soon afterwards became a teacher), and whilst regularly attending the meetings of the orchestra under Joachim's conductorship, he became also a pupil of Frederick Kiel, the celebrated composer of "Christus" and "Requiem," under whose auspices he composed and conducted the performance of a serenade in canon form for orchestra, the CXXX Psalm, for solo, chorus, and orchestra, together with a number of songs, trios, and a string quartet. Meantime he did not lose sight of his singing, but prosecuted his studies in that direction under Prof. Adolph Shulze. His singing attracted more and more attention, and in consequence of an unusual success at the great festival in Cologne, in 1874, he received invitations to sing in oratorios and concerts from all parts of Germany, from Austria, Russia, Belgium, Holland, and Switzerland. His success was phenomenal, and decided him to devote himself more especially for the next few years in this part of his art. Everywhere he was in demand, and everywhere were his compositions played and sung. Mr. Henschel has been constantly before the public, since 1869, as singer, composer, and conductor. Though best known as a singer and composer, he has been frequently called upon to assume the baton for a part or an entire concert (more especially where his own works have been given), as in Hamburg, Barmen, Vienna, Zurich, St. Petersburg, London (Crystal Palace and St. James' Hall), etc. He brought out at St. James' Hall in December, 1879 (first time in England), Brahms' colossal "Triumphal Hymn" for eight-part (double) chorus and orchestra, and the C minor Symphony. He first went to England in 1877, and removed there the following year because of the success with which he met. He came to this country on a visit in 1880, remaining through the winter to fulfil the many engagements offered him.

In the spring of 1881 he married Miss Lillian Bailey, and about the same time was asked to take the position of director and conductor, and became the founder — musically — of the Boston Symphony Orchestra. This position he accepted, and for three years he devoted himself almost exclusively to that duty. In 1884 he returned to Europe and travelled for a year in Germany and Russia, giving, with Mrs. Henschel, vocal recitals in nearly all the prominent cities, and creating great enthusiasm wherever they went. The next year he returned to London, which he considered his home, and has been settled there since. In 1886 he established the London Symphony



Orchestra, of which he has been and is still the director and conductor, beside finding time for numerous concert engagements in London and other principal cities of England.

#### MRS. HENSCHEL.

Mrs. Henschel (Lillian Bailey) was born in Columbus, Ohio, Jan. 18, 1860. Manifesting a decided musical talent, she commenced the study of music when in her eighth year, and steadily pursued it under the best masters obtainable in her native city. When she was fourteen years old (1874) she was taken to Boston for the greater advantages afforded in that city. Her time and attention were thereafter given principally to the study of vocal music, singing with Madame Rudersdorff, but continuing her other musical studies also with leading instructors.

Her *début* as a concert singer was made at a chamber concert, given by Mr. B. J. Lang, in March, 1876. Her success, though she was barely sixteen years of age, was instantaneous, and from that date her services were in constant demand for concerts in Boston and vicinity, in New York, Philadelphia, and other cities; but she was only allowed to accept such engagements as did not interfere with her studies or overtax her strength.

In June, 1878, her mother took her to Paris, and placed her at once under the instruction of Madam Viardot-Garcia, with whom she remained until early in the next year.

Desiring then to more especially study oratorio music, she went to London, intending only to pass a few months there, and was immediately engaged for, and made her *début* at one of the concerts of the Philharmonic Society in St. James' Hall. Here, again, her success was immediate, and, though late in the season, her services were in such demand for that and the coming year for concerts not only in London, but in the provinces, that she decided to remain in London another season.

Her singing for the Philharmonic Society introduced her to Mr. Henschel, who appeared in the same concert, and who, though he had for a long time declined to give any lessons, and was devoting his time to singing and composition, made an exception to his rule in her case.

The succeeding season in London her success was still more pronounced. She was engaged for seven of the Monday and Saturday Popular Concerts, again by the Philharmonic Society, at the Crystal Palace, for several of the Richter Concerts, at the Royal Albert Hall, and for many other concerts in London and the provinces, in Scotland and in Holland, singing also in oratorio and musical festivals. She accepted invitations to visit the latter country twice during the season for concerts in Amsterdam, Rotterdam, and the Hague, and a musical festival at Utrecht.

In the autumn of 1880 she returned to Boston, and her career since then

is too well known to require its telling here at any length. In the spring of 1881 she was married to Mr. Georg Henschel, and they have lived in Boston and London since that time.

During these years Mrs. Henschel has accepted such engagements only as were within easy access of her home, Mr. Henschel's duties preventing extended trips, the only exceptions being their trips to the United States, Germany, and two to Russia, where their singing created an unprecedented furore.

Song, "The Loreley."

Liszt.

I know not whence comes the feeling  
That I to sadness am so inclined :  
A legend of days departed  
I cannot chase from my mind.

The breeze comes soft, the day is fading,  
And peaceful flows the Rhine ;  
The hill-tops, all brightly gleaming,  
In evening sunlight shine.

And yonder sits a maiden,  
Of wondrous beauty rare ;  
With gold and jewels sparkling,  
She combs her golden hair.

With comb of bright gold she combs it,  
And sings with mournful sigh  
A song of enchanting power, —  
A magic melody.

A boatman in frail bark gliding,  
Bewildered by love's sweet pain ;  
He sees not the rocky ledges, —  
His eyes on the height remain.

The billows surrounding engulf him, —  
Both bark and boatman are gone !  
This sorrow by her charmed singing  
The Loreley hath done.

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ENTR' ACTE.

Hanslick thus describes his experience when visiting Beethoven's birth-place, at Bonn : "On my way home from Schumann's grave I came to an unassuming house in the Rheingasse, bearing the inscription, 'Beethoven's Birthplace.' I entered a damp passage, climbed up a dark, narrow wooden staircase, and was ushered into an empty, dismal room, the decaying walls and tiny latticed windows of which spoke its antiquity. 'Beethoven was

born in this room,' said my guide, as positively as if he had been present on the occasion. Bareheaded and with a throbbing heart I gazed upon the hallowed but exceedingly dirty apartment in which Beethoven uttered his first wail. Then, at the risk of breaking my neck, I stumbled down the gloomy staircase into the street, and was no little astounded when, a little farther on, I came upon a house in the Bonngasse displaying a marble tablet with the device, 'Ludwig van Beethoven was born here.' During my previous emotion I had forgotten the contest of some years ago as to which of the two houses had really been the scene of Beethoven's *début* upon the world's stage. The incident, contemplated from afar, has a comic aspect; but, on the spot, the shock it afflicted was very painful. Of a verity, the authorities of Bonn should insist upon removing the memorial tablet from one of these two houses. Two rival birthplaces constitute an intolerable anomaly. Besides there is no doubt as to which is the house. Thayer's researches have established it as an indisputable fact that Beethoven was born at No. 515 Bonngasse, and was at least five years old when his family moved into Fischer's house in the Rheingasse. Away, then, with the tablet from the front of this latter house, and never again let a worshipper of Beethoven imperil his pious neck on its abominable corkscrew staircase."

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**Fantasia for Violin, Op. 46, with Accompaniment of Harp and Orchestra. Bruch.**

Besides his two *concertos*, Bruch has written a number of concert pieces for violin and orchestra, the *Fantasia Ecossaise*, and the *Fantasia* played to-day, being most important. The prominence given the harp in the accompaniment of the *Fantasia*, Op. 46, makes that composition unique among its fellows, though the composer's catalogue shows him combining the harp and orchestra with the 'cello ("Kol Nidrei"). Bruch dedicates the *Fantasia*, Op. 46, which was published in 1880, to Pablo Sarasate. Scotch airs are, to a considerable extent, its melodical basis, while in the title is seen justification of the liberties in form which mark the work.

**Symphony, No. 7, in A.**

**Beethoven.**

*Poco sostenuto ; Vivace.*

*Allegretto.*

*Presto ; Presto meno assai.*

*Finale — Allegro con brio.*

Beethoven's seventh symphony followed the sixth (Pastoral) after an interval of four years. Beethoven has left no record of his purpose when composing it. We know he valued it highly, for in his correspondence he refers to it, —



an exceptional happening. In a letter to Salomon he remarks: "The Grand Symphony in A, one of my very best." To Neate he says: "Among my best works which I can boldly say of the Symphony in A." Commentators who by reason of their intimate study of Beethoven are accepted authorities, are divided as to the meaning of the seventh symphony: Berlioz would have us believe that the first movement is a rustic wedding, and, we are therefore to suppose, drawn for the same scene of village mirth that suggested the dance in the "Pastoral" symphony; Lenz looks on this and its companion, the eighth, as one result of the military enthusiasm which produced the "Battle of Vittoria" symphony, and, as Grove says, "bends and warps every passage to give it a warlike intention"; Marx sees in the work Moorish knighthood; Oubibicheff, a masked ball; Bischoff, a sequel to the Pastoral; Ambros sides with Berlioz; Wagner declares it is the apotheosis of the dance, the ideal embodiment in tones of the bodily movement. So the doctors disagree.

The symphony remained in MS. for eighteen months, when it was first performed in the hall of the University of Vienna, Dec. 8, 1813, at a concert for the benefit of soldiers wounded at the battle of Hanau, where the Austrian and Bavarian troops endeavored to resist Napoleon's retreat from Leipzig. Let Grove describe the performance:—

"The programme consisted of three numbers—the symphony in A, described as 'entirely new'; two marches performed by Malzel's mechanical trumpet with full orchestral accompaniment; and a second grand instrumental composition by 'Herr van Beethoven,'—the so-called 'Battle of Vittoria' (Op. 91). Beethoven conducted the performance in person, hardly, perhaps, to its advantage, notwithstanding the extravagant gestures described by Spohr, since he was at that time very deaf, and heard what was going on around him with great difficulty.

"The orchestra presented an unusual appearance, many of the desks being tenanted by the most famous musicians and composers of the day. Haydn was gone to his rest, but Romberg, Spohr, Mayseder, and Dragonetti were present, and played among the rank and file of the strings; Meyerbeer (of whom Beethoven complained that he always came in after the beat) and Hummel had the drums, and Moscheles, then a youth of nineteen, the cymbals. Even Beethoven's old teacher, Kapellmeister Salieri, was there, 'giving time to the drums and salvos.' The performance, says Spohr, was 'quite masterly,' the new works were both received with enthusiasm, the slow movement of the symphony was encored, and the success of the concert extraordinary. Beethoven was so much gratified as to write a letter of thanks to all the performers. The concert was repeated on the 12th of December with equal success, including the encore of the *allegretto*."

In form the seventh symphony closely follows the accepted model,

although the *scherzo* contains the Beethoven innovation of a repeated trio which he introduced into his fourth symphony, and, as in the eighth, an *allegretto* is substituted for the usual *andante* or *larghetto*.

There follows Berlioz's analysis of the seventh symphony. The seventh symphony is celebrated for its *allegretto*. It is not that the other three parts are less worthy of admiration; far from that. But the public judging in general only by the effect produced, and only measuring that effect by the noise of the applause, it follows that the piece which is most applauded always passes for the finest (though there are beauties of infinite value, which are not of a nature to excite noisy suffrages); then, to exalt still more the object of this predilection, all the rest is sacrificed to it. Such is, at least in France, the invariable custom. That is why, in speaking of Beethoven, they say the *storm* of the "Pastoral" symphony, the *finale* of the symphony in C minor, the *andante* of the symphony in A, etc., etc.

The first movement opens with a large and pompous introduction, in which the melody, the modulations, the orchestral features successively divide the interest, and which begins with one of those effects of instrumentation of which Beethoven is incontestably the creator. The whole mass strikes a chord *forte* and *staccato*, leaving uncovered during the silence that succeeds an oboe, whose entry, hidden by the attack of the orchestra, could not be perceived, and which develops alone the melody in holding notes.

One could not commence in a more original fashion. At the end of the introduction, the note E, dominant of A, brought back after several excursions into the neighboring keys, becomes the subject of a "game of timbres" between the violins and the flutes, analogous to that which is found in the first bars of the *finale* to the "Eroica" symphony. The E comes and goes without accompaniment, for six bars, changing its aspect every time it passes from the strings to the wind; kept definitely by the flute and oboe, it serves to connect the introduction with the *allegro*, and becomes the first note of the principal theme, of which, little by little, it sketches the rhythmical form. I have heard this theme ridiculed, because of its rustic simplicity. Probably the reproach of being wanting in nobleness would not have been addressed to it, if the author had, as in his *Pastorale*, inscribed in large letters at the head of his *allegro* "Round of Peasants." We see by this, that if there are hearers who do not like to be forewarned of the subject treated by the musician, there are others, on the contrary, quite disposed to receive ill every idea presented with any strangeness in its costume, when the reason for this anomaly is not previously given. For want of being able to decide between two opinions so divergent, it is probable that the artist on such an occasion can do nothing better than keep to his own feelings, without running madly after the chimera of universal suffrage.



## ENTR' ACTE.

From Carl Engel's "Musical Myths and Facts" is borrowed an extract from an interesting demonstration of the manner in which some of the earlier composers endeavored to rest their instrumental works upon a poetic idea : "Still earlier, in the seventeenth century, Dietrich Buxtehude depicted, in seven suites for the clavichord, 'The Nature and Qualities of the Planet' ; and Johann Jacob Frohberger, about the same time, composed for the harpsichord, a '*Plainte, faite à Londres, pour passer mélancholie*,' in which he describes his eventful journey from Germany to England ; how, in France, he was attacked by robbers ; and how, afterwards, in the Channel, between Calais and Dover, he was plundered by Tunisian pirates. Frohberger composed also an *allemande* intended to commemorate an event which he experienced on the Rhine. The notation is so contrived as to represent a bridge over the Rhine. Mattheson is said to have cleverly introduced into one of his scores, by means of the notation, the figure of a rainbow. Such music one must not hear ; enough if one sees it in print. It deserves to be classed with the silent music mentioned in Shakespeare's 'Othello,' Act III., Scene 1.

"CLOWN. — But, masters, here's money for you ; and the general so likes your music that he desires you for love's sake to make no more noise with it.

"FIRST MUSICIAN. — Well, sir, we will not.

"CLOWN. — If you have any music that may not be heard, to't again, but, as they say, to hear music the general does not greatly care.

"FIRST MUSICIAN. — We have none such, sir.

"CLOWN. — Then put your pipes in your bag, for I'll away. Go ! vanish into air ! away !"



Professor Dippold's new book, "The Ring of the Nibelung," has been drawn upon for a translation of the text of Wotan's Farewell.

*(Wotan, deeply affected, gazes long into Brünhilde's eyes.)*

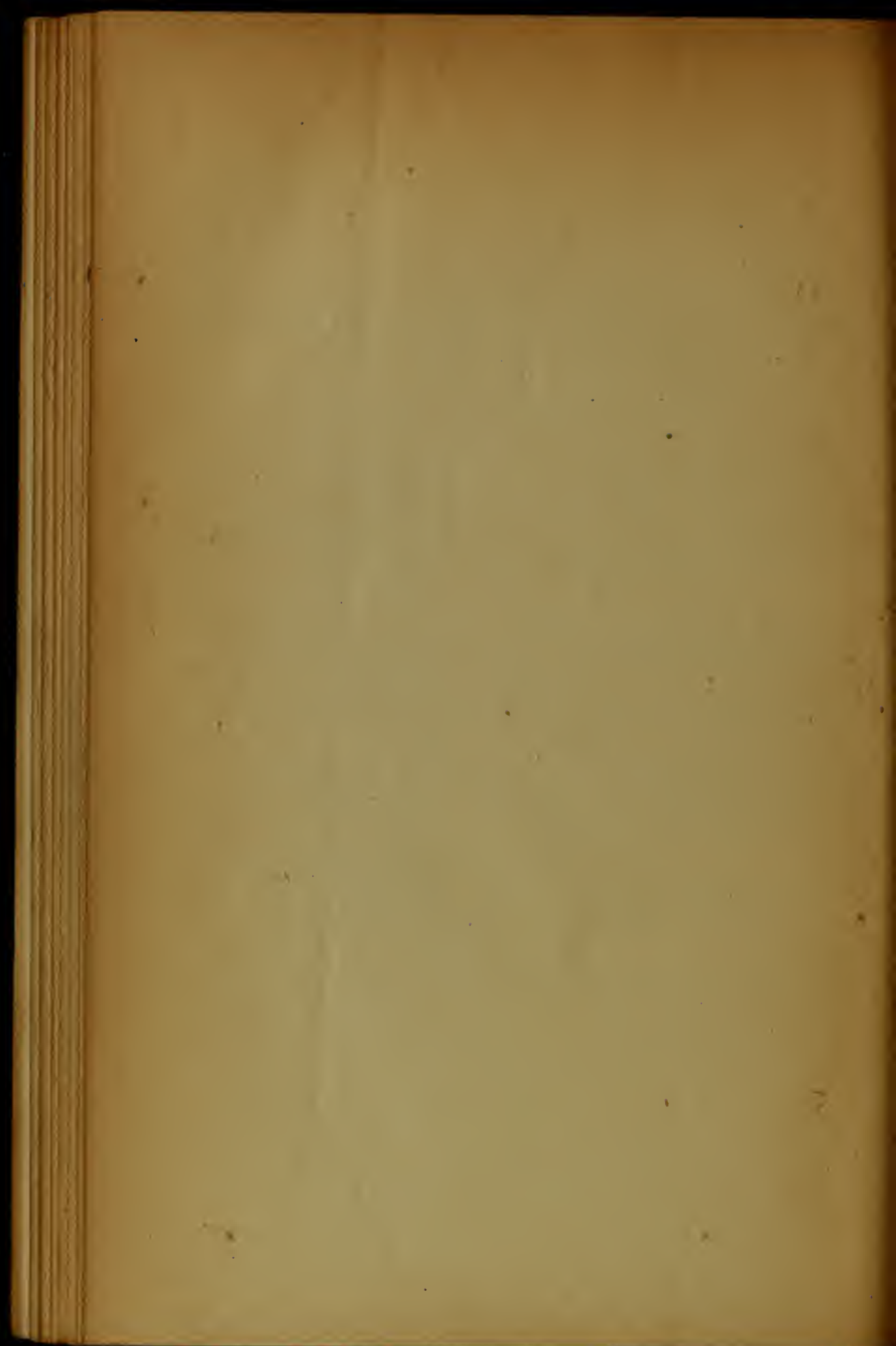
Farewell, thou charming,  
Warlike child !  
Thou, my heart's  
Holiest pride!  
Farewell! Farewell! Farewell!

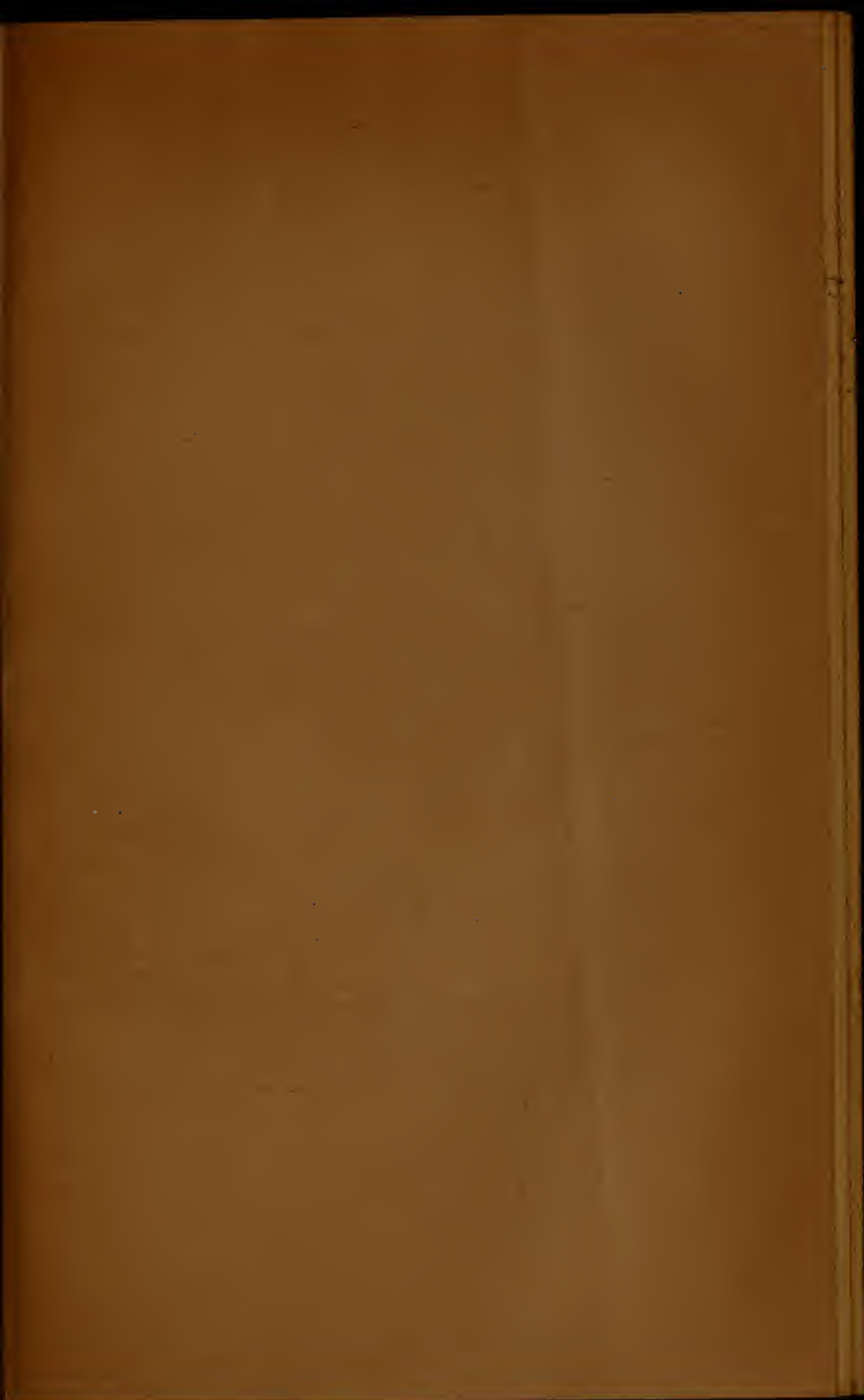
Must I forsake thee  
And may I no more  
Hail thee with hallowed love ?

Shalt thou no more  
Ride with me,  
Nor hand me the horn at the feast ?  
Must I then lose thee,  
Thee whom I loved,  
Thou laughing delight of mine eyes ?

A bridal fire  
Shall blaze around thee

As ne'er for bride it has blazed !  
Sheaths of flame  
Shall enshroud the rock,  
And with terror tremendous  
Dismay the timid!  
Brunhilde's castle  
The coward shall fear.  
To win her but one is fated  
Who 's freer than I, the god !  
Loki, hark !  
Hitherward list !  
As at first I find thee  
In glowing fire,  
At once thou fleddest  
In flickering flame ;  
As then I held thee,  
I hold thee to-day !  
Arise, thou wavering fire,  
Enwrap in thy flame the rock !  
Loki ! Loki ! Arise !









OLD CITY HALL - - - PITTSBURGH.

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SEASON OF 1888-89.

*Wednesday Evening - - - May 15.*

*Thursday Evening - - - May 16.*

---

— THIRD TOUR —

---

TWO GRAND CONCERTS

— BY THE —

MOZART CLUB

Mr. JAS. P. McCOLLUM, Director,

— AND THE —

BOSTON SYMPHONY ORCHESTRA

*Mr. WILHELM GERICKE, Conductor.*

(His Farewell Appearance in Pittsburgh.)

---

— SOLOISTS —

Mrs. GEORG HENSCHEL.

Mr. GEORG HENSCHEL.

Miss ADELAIDE FORESMAN.

Dr. CARL MARTIN.

Mrs. MATHILDE HENKLER.

Mr. FRANZ KNEISEL.

Mr. PAUL ZIMMERMAN.

Mr. C. M. LOEFFLER.

---

C. A. ELLIS, Manager.

F. B. COMEE, Assistant Manager.

J. S. LEEBERGER, Agent in Advance.



THE BOSTON SYMPHONY ORCHESTRA, Mr. Wilhelm Gericke, Conductor, is the only Orchestra to appear in this city, during the season, that is organized and maintained exclusively for Concert purposes and the daily interpretation of music of the highest class.





SEASON 1888-89.

THE  
MOZART CLUB,

OF PITTSBURGH, PA.

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Founded, A. D. 1878. Incorporated, Dec. 22, A. D. 1886.

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Eleventh Season. Third and Fourth Concerts

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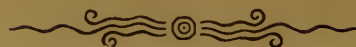
OLD CITY HALL,

Wednesday and Thursday Evenings, May 15 and 16, 1889.

EIGHT O'CLOCK.

(1)

# THE MOZART CLUB.



DIRECTOR,  
JAS. P. McCOLLUM.

PIANIST,  
JOHN PRICHARD.

---

## OFFICERS.

THOS. C. LAZEAR,  
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W. I. MUSTIN,  
2D VICE-PRES.

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WM. H. CORLE,  
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A. H. BROCKETT,  
LIBRARIAN OF CHORUS.

W. J. McELROY,  
LIBRARIAN OF ORCHESTRA.

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JNO. A. STROUSS.

W. I. MUSTIN.

A. S. SIMPSON.

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J. BOYD DUFF.

W. B. EDWARDS.

E. H. DERMITT.

PAUL ZIMMERMAN.

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Alter, Miss Edna  
Angell, Miss Carrie M.  
Ashe, Miss Luella  
Anderson, Miss May  
Bailey, Miss Eliza M.  
Bergman, Miss Maggie  
Brodie, Miss Laura E.  
Burgher, Miss Jennie  
Barbour, Miss Kate  
Carey, Miss Tillie  
Chalnor, Mrs. Amy  
Chase, Miss Annie H.  
Corey, Miss Lizzie A.  
Dermitt, Mrs. E. H.  
Duff, Miss Ella J.

Erwin, Miss Minnie  
Evans, Miss Jennie A.  
Freidel, Miss Rosa  
Freeland, Miss Anna B.  
Getty, Miss Mary  
Gray, Miss Jennie  
Hallett, Miss Fannie  
Hein, Mrs. M.  
Hinkley, Mrs. C. M.  
Heyl, Mrs. Lou  
Horner, Miss Sadie  
Henkler, Mrs. Mathilde  
Kiefer, Mrs. F. W.  
Lyle, Miss Lizzie C.  
Leonard, Miss Sibbie C.  
Mertz, Miss Eva

Miller, Miss Grace  
McDonald, Mrs. J. Sharp  
McGinness, Mrs. Mary  
McGonnigle, Mrs. R. D.  
McMorran, Miss Blanche  
Neeld, Miss Jean  
Neeld, Miss Ora  
Orr, Miss Jennie M.  
Owens, Miss Mollie  
Pennington, Miss May  
Purkey, Mrs. M. C.  
Reed, Miss Emma  
Reed, Miss Mattie  
Reed, Miss Belle  
Reed, Miss Lizzie  
Reed, Miss Sadie

Reilly, Mrs. P. J.  
Sample, Miss Irene  
Scandrett, Miss Ada  
Stewart, Miss M. S.  
Sloan, Miss Maine  
Spence, Miss Blanche  
Tate, Miss Cora  
Taylor, Miss Ellen  
Thomas, Mrs. Ada S.  
Thompson, Miss Annie  
Weber, Miss Rosa  
Werner, Miss Bertha  
Werner, Miss Emma  
Wolfe, Mrs. Emma  
Youngson, Miss Ella

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Backofen, Miss M.  
Creighton, Miss Hattie  
Davis, Miss Jennie  
Davis, Miss Charlotte  
Duff, Miss Bella F.  
Eyth, Mrs. J. E.  
Fraser, Miss Maggie P.  
Fox, Mrs. Edward

Graham, Miss Anna  
Hunter, Miss Blanche  
Harris, Miss Edith  
Harris, Miss Annie  
Holman, Miss Emma  
Israel, Miss Henrietta  
Jackson, Miss Lou  
King, Miss C. H. M.

Keller, Miss Helen  
Laubie, Miss Nannie  
Leonard, Miss Minnie  
Mackrell, Mrs. A.  
Merker, Miss Louisa  
McCullough, Miss E.  
McElwain, Miss Lizzie  
McLain, Miss Florence

Negley, Miss Jennie  
Northrup, Miss A. M.  
Owens, Miss Levey  
Ripley, Miss Abbie  
Smeck, Miss Ettie  
Thomas, Miss Ada  
Wright, Miss Lida

#### CONTRALTO.

Cartwright, Miss Sadie

Kretchmar, Miss Hattie

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Anderson, A. C.  
Ablett, Job  
Brown, Geo.  
Cannon, Richard  
Chalmers, Jas., Jr.  
Coale, Thos.  
Corle, W. H.

Duff, J. Boyd  
Davis, W. A.  
Donaldson, A. R.  
Donaldson, John A.  
Edstrom, Ed.  
Ellis, C. F.  
Flanegin, W. W.

Horne, J. H.  
Irwin, Fred J.  
Mustin, W. I.  
McMillan, J. B.  
McCausland, W. C.  
McDonald, A. F.  
Morton, Robt. C.

Ramsey, W. W.  
Siedle, C. H.  
Smith, R. R.  
Steele, F. H.  
Ward, P. A.  
Whitehead, J. B.

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Amberson, S. S.  
Armor, W. G.  
Boggs, Wm. M.  
Botsford, James  
Breese, Edward  
Brockett, A. H.  
Bullock, D. M.  
Bebout, Jas. M.  
Bearl, F. W.

Campbell, R. D.  
Dermitt, E. H.  
Fox, William  
Fraser, A. C.  
Fuller, Edward D.  
Gernert, C. W.  
Gross, H. B.  
Holmar, Harry  
Jones, Wm.

Kiefer, Fred W.  
Leatherman, W. M.  
Lightbody, Watson  
Maxwell, Harry C.  
Miles, David  
Neely, Thomas  
Prugh, E. N.  
Repp, R. M.

Ritchie, Frank W.  
Strouss, John A.  
Simpson, A. S.  
Wagner, George F.  
Wigman, W. H., Jr.  
White, Henry  
Westervelt, H.  
Wright, E. P. S.

### ORCHESTRA.

#### FIRST VIOLINS.

Gernert, John  
Stelzner, Chas. B.  
Reuck, Miss Mamie  
Abbott, Miss Jennie  
Stroyd, Arthur

#### SECOND VIOLINS.

Ganske, Otto  
Horner, John  
Rothleder, Ed.  
Seibert, H. E.

#### VIOLA.

Keller, Edw.  
Lieblich, Oscar  
McElroy, W. J.

#### TIMPANI.

Friebertsheuser, W.

#### VIOLONCELLO.

Cooper, Chas.  
Yeatman, M. E.

#### FLUTE.

Guenther, Wm.  
Liggett, John

#### CONTRA BASS.

Loppentien, J. D.  
McCaffrey, Jos.  
Wecker, G.

#### CORNET.

Frye, John  
Ross.

#### OBOE.

Beckert, Aug.  
Rogers, H. A.

#### CLARINET.

Ernst, Robt.  
Friesel, Jacob

#### TROMBONE.

Rentz, Mr.  
Weitz, Carl

#### HORNS.

Adams, F. J.  
Leppich, Geo.  
Rotthay, J. H.  
Sinn, F.

#### BASSOON.

Dietz, F.



## Honorary Member.

W. T. ENGLISH, M. D.

---

## Associate Members.

|                     |                            |                         |                         |
|---------------------|----------------------------|-------------------------|-------------------------|
| Ablett, Job         | Ewart, F. C.               | Latimer, A. C.          | Retter, Carl            |
| Addy, John M.       | Ewart, S.                  | Laughlin, Jas., Jr.     | Roberts, W. H.          |
| Aiken, Jos. M.      | Fish, H. C.                | Lazear, T. C.           | Rose, H. W.             |
| Aland, J. J.        | Fishe, Stewart & Co., Ltd. | Levi, Edward E.         | Ross, Alex. M.          |
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| Bailey, Mrs. H. J.  | Foerster, A. M.            | Lilly, W. C.            | Rossiter, Mrs. Annie G. |
| Bindley, John       | Ford, H. P.                | Lincoln, W. E.          | Rowand, A. T.           |
| Black, John W.      | Ford, W. R.                | Loeffler, Wm.           | Samson, H.              |
| Blair, Geo. W.      | Foster, Chas. G.           | Long, David M.          | Scott, Wm.              |
| Bole, John C.       | Foster, Morrison           | Lowrie, W. C.           | Schmertz, E. A.         |
| Buchanan, J. I.     | Gamble, H. D.              | Luty, Adolphus E.       | Schoyer, S., Jr.        |
| Burchfield, A. P.   | Getty, Jas., Jr.           | Lyne, W. C.             | Schroeder, M.           |
| Caldwell, John      | Gill, S. E.                | Lytle, J. Warren        | Shaw, John I.           |
| Clark, Robert S.    | Gordon, Geo. B.            | Marthens, A.            | Shea, C. B.             |
| Clarke, Chas. J.    | Graff, E. A.               | Marvin, S. S.           | Sheaffer, Col. James    |
| Carnegie, Andrew    | Granger, W. M.             | McCleave, Mrs. John     | Slagle, Hon. Jacob F.   |
| Carpenter, J. McF.  | Haines, J. E.              | Mellor, C. C.           | Slagle, John S.         |
| Coblentz, Isadore   | Hamilton, S.               | Milligan, J. T.         | Smith, H. P.            |
| Coffin, Ella D.     | Harrison, J. H.            | Milligan, Rev. J. R. J. | Stamm, Henry            |
| Cornelius, Chas. E. | Haslage, F. H.             | Miles, Geo. K.          | Stevenson, J. S.        |
| Dalzell, John       | Hawkins, James             | Miller, J. J.           | Stitt, J. R.            |
| Dalzel, John H.     | Haworth, Jehu              | Miller, J. M.           | Stone, Col. W. A.       |
| Danziger, M. H.     | Hay, J. W.                 | Moore, Samuel E.        | Stoughton, W. R.        |
| Davidson, J. N.     | Hayes, E. G.               | Moore, F. E.            | Thaw, Wm.               |
| Davis, Edward       | Heckel, C. C.              | Morrow, E. S.           | Thompson, J. C.         |
| Davis, R. M.        | Heinemann, Otto E.         | McCreery, John H.       | Thomas, Dr. J. D.       |
| Dean, C. F.         | Hibbard, H. D.             | McDowell, Heber         | Unger, Col. E. J.       |
| Dean, E. W.         | Hill, Geo. B.              | McIntosh, Mattie        | Walters, Dr. J. S.      |
| DeArmitt, W. P.     | Himmelrich, Lou            | McKee, F. W.            | Walker, J. W.           |
| Dermitt, W. V.      | Hoffman, J. M. & Co.       | Nicholson, J. D.        | Weeks, Joseph D.        |
| Dick, Peter         | Holmes, A. V.              | Nobbs, J. B.            | Westinghouse, Geo., Jr. |
| Dickey, C. C.       | Horne, Jos.                | Oliver, Geo. T.         | Westinghouse, Mrs., do. |
| Dilworth, Lin. S.   | Horne, Durbin              | Orr, Chas. P.           | Westinghouse, Mast. G.  |
| Dimling, John       | Hukill, E. M., Jr.         | Orr, R. A.              | Westinghouse, H. H.     |
| Donaldson, A. R.    | Israel, Isadore            | Paine, Chas.            | Wettach, Theo. G.       |
| Donaldson, W. J.    | Jackson, J. R.             | Paul, Harry S.          | Willard, Dr. L. H.      |
| Dravo, A. C.        | Jarrett, John              | Parkin, Chas. J.        | Willis, John E.         |
| East, Fred A.       | Jenkins, Robert, Jr.       | Patterson, R. C.        | Witherspoon, Rev. J. W. |
| Edeburn, W. A.      | Jones, Wm. R.              | Pitcairn, Agnes L.      | Wolfe, Wm. B.           |
| Edmundson, J. M.    | Johnston, W. G. & Co.      | Pitcairn, Robt.         | Wood, Capt. John A.     |
| Edwards, W. B.      | Kappel, Geo.               | Porter, H. K.           | Wurzell, G. W.          |
| Elphinstone, Geo.   | Kauffman, Morris           | Praeger, G. H.          | Young, Peter            |
| Elwood, R. D.       | Kelly, W. M.               | Pressley, Miss M. L.    | Zimmerman, Paul         |
| Evans, D. J.        | Kirkpatrick, W. R.         | Ramlock, G. J.          | Zinsmeister, Alph.      |
| Evans, T. D.        | Kleber, Henry & Bro.       | Reed, Jas. H.           |                         |

# PROGRAMME OF FIRST CONCERT.

---

Wednesday, May 15, at 8 P. M.

---

## MENDELSSOHN'S ELIJAH,

BY THE

MOZART CLUB

AND THE

BOSTON SYMPHONY ORCHESTRA,

UNDER DIRECTION OF

Mr. JAMES P. McCOLLUM.

---

### SOLOISTS

Soprano, Mrs. GEORG HENSCHER.

Contralto, Miss ADELAIDE FORESMAN.

Tenor, Mr. PAUL ZIMMERMAN.

Youth, Mrs. MATHILDE HENKLER.

Bass, Dr. CARL MARTIN.

# JAKOB LUDWIG FELIX MENDELSSOHN-BARTHOLDY.

BORN AT HAMBURG, FEBRUARY 3, 1809.

DIED AT LEIPSIK, NOVEMBER 4, 1847.

## ELIJAH.

ORATORIO. Opus 70. Produced at Birmingham, under the composer's direction, Aug. 26, 1846. English version by WILLIAM BARTHOLOMEW, adapted from the original arrangement in German of Scriptural texts. Forty-seventh performance by the Society; first time, Feb. 13, 1848, at the Melodeon.

### CHARACTERS REPRESENTED.

|                                      |                 |                |                   |
|--------------------------------------|-----------------|----------------|-------------------|
| ELIJAH .....                         | <i>Bass.</i>    | THE WIDOW..... | <i>Soprano.</i>   |
| OBADIAH .....                        | <i>Tenor.</i>   | AN ANGEL.....  | <i>Soprano.</i>   |
| AHAB .....                           | <i>Tenor.</i>   | AN ANGEL.....  | <i>Contralto.</i> |
| A YOUTH.....                         | <i>Soprano.</i> | THE QUEEN..... | <i>Contralto.</i> |
| ANGELS, PEOPLE, PRIESTS OF BAAL..... |                 | <i>Chorus.</i> |                   |

### PART ONE.

RECITATIVE. *Elijah.* As God the Lord of Israel liveth, before Whom I stand, there shall not be dew nor rain these years, but according to my word.

OVERTURE. *Moderato.*

CHORUS. *People.* Help, Lord! Wilt Thou quite destroy us? The harvest now is over, the summer days are gone, and yet no power cometh to help us! Will then the Lord be no more God in Zion?

RECITATIVE. *Chorus.* The deeps afford no water, and the rivers are exhausted! The suckling's tongue now cleaveth for thirst to his mouth: the infant children ask for bread, and there is no one breaketh it to feed them!

CHORUS. *People.* Lord, bow Thine ear to our prayer!

DUET. *Soprano. Alto.* Zion spreadeth her hands for aid; and there is neither help nor comfort.

RECITATIVE. AIR. *Obadiah.* Ye people, rend your hearts and not your garments for your transgressions; even as Elijah hath sealed the heavens through the word of God. I therefore say to you, Forsake your idols, return to God; for He is slow to anger, and merciful, and kind and gracious, and repenteth Him of the evil. . . . If with all your hearts ye truly seek Me, ye shall ever surely find Me. Thus saith our God. Oh! that I knew where I might find Him, that I might even come before His presence.

CHORUS. *People.* Yet doth the Lord see it not: He mocketh at us; His curse hath fallen down upon us; His wrath will pursue us, till He destroy us! For He, the Lord our God, He is a jealous God; and He visiteth all the father's sins on the children to the third and fourth generation of them



that hate Him. His mercies on thousands fall — fall on all them that love Him, and keep His commandments.

RECITATIVE. *Angel.* Elijah! get thee hence; depart, and turn thee eastward; thither hide thee by Cherith's brook. There thou shalt drink its waters; and the Lord thy God hath commanded the ravens to feed thee there: so do according unto His word.

DOUBLE QUARTET. *Angels.* For He shall give His angels charge over thee; that they shall protect thee in all the ways thou goest; that their hands shall uphold and guide thee, lest thou dash thy foot against a stone.

RECITATIVE. *Angel.* Now Cherith's brook is dried up; Elijah, arise and depart, and get thee to Zarephath; thither abide: for the Lord hath commanded a widow woman there to sustain thee. And the barrel of meal shall not waste, neither shall the cruse of oil fail, until the day that the Lord sendeth rain upon the earth.

RECITATIVE. AIR *Widow.* What have I to do with thee, O man of God? Art thou come to me to call my sin unto remembrance? — to slay my son art thou come hither? Help me, man of God! My son is sick, and his sickness is so sore, that there is no breath left in him! I go mourning all the day long; I lie down and weep at night. See mine affliction. Be thou the orphan's helper!

*Elijah.* Give me thy son. Turn unto her, O Lord my God; in mercy help this widow's son! For Thou art gracious, and full of compassion, and plenteous in mercy and truth. Lord, my God, let the spirit of this child return, that he again may live!

*Widow.* Wilt thou show wonders to the dead? There is no breath in him!

*Elijah.* Lord, my God, let the spirit of this child return, that he again may live.

*Widow.* Shall the dead arise and praise thee?

*Elijah.* Lord, my God, let the spirit of this child return, that he again may live!

*Widow.* The Lord hath heard thy prayer, the soul of my son reviveth.

*Elijah.* Now behold, thy son liveth!

*Widow.* Now by this I know that thou art a man of God, and that His word in thy mouth is the truth. What shall I render to the Lord for all His benefits to me?

*Elijah. Widow.* Thou shalt love the Lord thy God with all thine heart, and with all thy soul, and with all thy might. Oh, blessed are they who fear Him.

CHORUS Blessed are the men who fear Him: they ever walk in the ways of peace. Through darkness riseth light to the upright. He is gracious, compassionate; He is righteous.

RECITATIVE. *Elijah.* As God the Lord of Sabaoth liveth, before Whom I stand, three years this day fulfilled, I will show myself unto Ahab ; and the Lord will then send rain again upon the earth.

*Ahab.* Art thou Elijah, he that troubleth Israel ?

*People.* Thou art Elijah, he that troubleth Israel !

*Elijah.* I never troubled Israel's peace : it is thou, Ahab, and all thy father's house. Ye have forsaken God's commands ; and thou hast followed Baalim ! Now send and gather to me the whole of Israel unto Mount Carmel : there summon the prophets of Baal, and also the prophets of the groves, who are feasted at Jezebel's table. Then we shall see whose God is the Lord.

*People.* And then we shall see whose God is God the Lord.

*Elijah.* Rise then, ye priests of Baal : select and slay a bullock, and put no fire under it : uplift your voices, and call the god ye worship ; and I then will call on the Lord Jehovah : and the God who by fire shall answer, let him be God.

*People.* Yea ; and the God who by fire shall answer, let him be God.

*Elijah.* Call first upon your god : your numbers are many : I, even I only, remain, one prophet of the Lord ! Invoke your forest-gods and mountain-deities !

CHORUS. *Priests.* Baal, we cry to thee ! hear and answer us ! Heed the sacrifice we offer ! Baal, oh, hear us, and answer us ! Hear us, Baal ; hear, mighty god ! Baal, oh, answer us ! Baal, let thy flames fall and extirpate the foe ! Baal, oh, hear us !

RECITATIVE. *Elijah.* Call him louder, for he is a god ! He talketh ; or he is pursuing ; or he is in a journey ; or, peradventure, he sleepeth ; so awaken him : call him louder.

*Priests.* Hear our cry, O Baal ! now arise ! wherefore slumber ?

*Elijah.* Call him louder ! he heareth not. With knives and lancets cut yourselves after your manner : leap upon the altar ye have made : call him and prophesy ! Not a voice will answer you ; none will listen, none heed you.

*Priests.* Hear and answer, Baal ! Mark how the scorner derideth us ! Hear and answer !

RECITATIVE. AIR. *Elijah.* Draw near, all ye people : come to me ! Lord God of Abraham, Isaac and Israel ! this day let it be known that Thou art God, and I am Thy servant ! Oh, show to all this people that I have done these things according to Thy word ! Oh, hear me, Lord, and answer me ; and show this people that Thou art Lord God ; and let their hearts again be turned !

QUARTET. *Angels.* Cast thy burden upon the Lord, and He shall sustain thee. He never will suffer the righteous to fall : He is at thy right



hand. Thy mercy, Lord, is great, and far above the heavens. Let none be made ashamed that wait upon Thee !

RECITATIVE. *Elijah.* O Thou, Who makest Thine angels spirits ; Thou, Whose ministers are flaming fires, let them now descend !

CHORUS. *People.* The fire descends from heaven ; the flames consume his offering ! Before him upon your faces fall ! The Lord is God : O Israel, hear ! Our God is one Lord : and we will have no other gods before the Lord !

RECITATIVE. *Elijah.* Take all the prophets of Baal ; and let not one of them escape you ; bring them down to Kishon's brook, and there let them be slain !

*People.* Take all the prophets of Baal ; and let not one of them escape us ; bring all and slay them !

AIR. *Elijah.* Is not His word like a fire, and like a hammer that breaketh the rock into pieces ? For God is angry with the wicked every day ; and if the wicked turn not, the Lord will whet His sword ; and He hath bent His bow, and made it ready.

AIR. *Contralto.* Woe unto them who forsake Him ! Destruction shall fall upon them, for they have transgressed against Him. Though they are by Him redeemed, yet they have spoken falsely against Him.

RECITATIVE. *Obadiah.* O man of God, help thy people ! Among the idols of the Gentiles, are there any that can command the rain, or cause the heavens to give their showers ? The Lord our God alone can do these things.

*Elijah.* O Lord, Thou hast overthrown Thine enemies and destroyed them. Look down on us from heaven, O Lord ; regard the distress of Thy people : open the heavens and send us relief ; help, help Thy servant now, O God !

CHORUS. *People.* Open the heavens and send us relief ; help, help Thy servant now, O God.

*Elijah.* Go up now, child, and look toward the sea. Hath my prayer been heard by the Lord ?

*Youth.* There is nothing. The heavens are as brass above me.

*Elijah.* When the heavens are closed up because they have sinned against Thee, yet if they pray and confess Thy name, and turn from their sin when Thou dost afflict them, then hear from heaven, and forgive the sin ! Help ! send Thy servant help, O God !

*People.* Then hear from heaven, and forgive the sin ! Help ! send Thy servant help, O God !

*Elijah.* Go up again, and still look toward the sea.

*Youth.* There is nothing. The earth is as iron under me.

*Elijah.* Hearest thou no sound of rain ? Seest thou nothing arise from the deep ?



*Youth.* No ; there is nothing.

*Elijah.* Have respect to the prayer of Thy servant, O Lord, my God !  
Unto Thee will I cry, Lord, my rock ; be not silent to me ; and Thy great mercies remember, Lord !

*Youth.* Behold, a little cloud ariseth now from the waters ; it is like a man's hand ! The heavens are black with clouds and with wind : the storm rusheth louder and louder !

*People.* Thanks be to God, for all His mercies !

*Elijah.* Thanks be to God, for He is gracious, and His mercy endureth forevermore.

CHORUS. Thanks be to God ! He laveth the thirsty land ! The waters gather ; they rush along ; they are lifting their voices ! The stormy billows are high ; their fury is mighty. But the Lord is above them, and almighty !

## PART TWO.

AIR. *Soprano.* Hear ye, Israel ; hear what the Lord speaketh : Oh, hadst thou heeded My commandments ! Who hath believed our report ; to whom is the arm of the Lord revealed ? Thus saith the Lord, the Redeemer of Israel and his Holy One, to him oppressed by tyrants : thus saith the Lord : I am He that comforteth ; be not afraid, for I am thy God, I will strengthen thee. Say, who art thou, that thou art afraid of a man that shall die, and forgettest the Lord thy Maker, Who hath stretched forth the heavens and laid the earth's foundations ? Be not afraid, for I, thy God, will strengthen thee.

CHORUS. Be not afraid, saith God the Lord. Be not afraid ! thy help is near. God, the Lord thy God, saith unto thee, Be not afraid ! Though thousands languish and fall beside thee, and tens of thousands around thee perish, yet still it shall not come nigh thee.

RECITATIVE. *Elijah.* The Lord hath exalted thee from among the people, and over His people Israel hath made thee king. But thou, Ahab, hast done evil to provoke Him to anger above all that were before thee : as if it had been a light thing for thee to walk in the sins of Jeroboam. Thou hast made a grove and an altar to Baal, and served him and worshipped him. Thou hast killed the righteous, and also taken possession. And the Lord shall smite all Israel, as a reed is shaken in the water ; and He shall give Israel up, and thou shalt know He is the Lord.

*Queen.* Have ye not heard he hath prophesied against all Israel ?

CHORUS. *People.* We heard it with our ears.

*Queen.* Hath he not prophesied also against the King of Israel ?

*People.* We heard it with our ears.

*Queen.* And why hath he spoken in the name of the Lord ? Doth Ahab

govern the kingdom of Israel while Elijah's power is greater than the king's? The gods do so to me and more, if, by to-morrow about this time, I make not his life as the life of one of them whom he hath sacrificed at the brook of Kishon!

*People.* He shall perish!

*Queen.* Hath he not destroyed Baal's prophets?

*People.* He shall perish!

*Queen.* Yea, by the sword he destroyed them all!

*People.* He destroyed them all!

*Queen.* He also closed the heavens!

*People.* He also closed the heavens!

*Queen.* And called down a famine upon the land!

*People.* And called down a famine upon the land!

*Queen.* So go ye forth and seize Elijah, for he is worthy to die. Slaughter him! do unto him as he hath done.

*People.* Woe to him, he shall perish; for he closed the heavens! And why hath he spoken in the name of the Lord? Let the guilty prophet perish! He hath spoken falsely against our land and us, as we have heard with our ears. So go ye forth; seize on him! He shall die!

RECITATIVE. *Obadiah.* Man of God, now let my words be precious in thy sight. Thus saith Jezebel: "Elijah is worthy to die." So the mighty gather against thee, and they have prepared a net for thy steps; that they may seize thee, that they may slay thee. Arise, then, and hasten for thy life; to the wilderness journey. The Lord thy God doth go with thee; He will not fail thee, He will not forsake thee. Now begone, and bless me also.

*Elijah.* Though stricken, they have not grieved! Tarry here, my servant: the Lord be with thee. I journey hence to the wilderness.

AIR. *Elijah.* It is enough, O Lord; now take away my life, for I am not better than my fathers! I desire to live no longer: now let me die, for my days are but vanity! I have been very jealous for the Lord God of Hosts! for the Children of Israel hath broken Thy covenant, thrown down Thine altars, and slain Thy prophets with the sword: and I, even I only, am left; and they seek my life to take it away.

RECITATIVE. *Tenor.* See, now he sleepeth beneath a juniper-tree in the wilderness: and there the angels of the Lord encamp round about all them that fear Him.

TRIO. *Angels.* Lift thine eyes to the mountains, whence cometh help. Thy help cometh from the Lord, the Maker of heaven and earth. He hath said, thy foot shall not be moved, thy Keeper will never slumber.

CHORUS. *Angels.* He, watching over Israel, slumbers not, nor sleeps. Shouldst thou, walking in grief, languish, He will quicken thee.



RECITATIVE *Angel.* Arise, Elijah, for thou hast a long journey before thee. Forty days and forty nights shalt thou go to Horeb, the mount of God.

*Elijah.* O Lord, I have labored in vain ; yea, I have spent my strength for naught ! Oh, that Thou wouldst rend the heavens, that Thou wouldst come down ; that the mountains would flow down at Thy presence, to make Thy name known to Thine adversaries, through the wonders of Thy works ! O Lord, why hast Thou made them to err from Thy ways, and hardened their hearts that they do not fear Thee ? Oh, that I now might die !

AIR. *Angel.* Oh, rest in the Lord ; wait patiently for Him, and He shall give thee thy heart's desires. Commit thy way unto Him, and trust in Him, and fret not thyself because of evil-doers.

CHORUS. He that shall endure to the end shall be saved.

RECITATIVE. *Elijah.* Night falleth round me, O Lord ! Be Thou not far from me ; hide not Thy face, O Lord, from me ! my soul is thirsting for Thee, as a thirsty land.

*Angel.* Arise now ! get thee without, stand on the mount before the Lord ; for there His glory will appear and shine on thee ! Thy face must be veiled, for He draweth near.

CHORUS. Behold, God the Lord passed by ! And a mighty wind rent the mountains around, brake in pieces the rocks, brake them before the Lord : but yet the Lord was not in the tempest. Behold, God the Lord passed by ! And the sea was upheaved, and the earth was shaken : but yet the Lord was not in the earthquake. And after the earthquake there came a fire : but yet the Lord was not in the fire. And after the fire there came a still small voice ; and in that still voice, onward came the Lord.

RECITATIVE. *Contralto.* Above Him stood the seraphim, and one cried to another :

QUARTET. CHORUS. *Angels.* Holy, holy, holy is God the Lord, the Lord of Sabaoth ! Now His glory hath filled all the earth.

RECITATIVE. *Chorus.* Go, return upon thy way ! For the Lord yet hath left Him seven thousand in Israel, knees which have not bowed to Baal : go, return upon thy way ; thus the Lord commandeth.

*Elijah.* I go on my way in the strength of the Lord. For Thou art my Lord, and I will suffer for Thy sake. My heart is therefore glad, my glory rejoiceth, and my flesh shall also rest in hope.

AIR. *Elijah.* For the mountains shall depart, and the hills be removed ; but Thy kindness shall not depart from me, neither shall the peace of Thy covenant be removed.

CHORUS. Then did Elijah the prophet break forth like a fire ; his words appeared like burning torches. Mighty kings by him were overthrown. He stood on the mount of Sinai, and heard the judgments of the future ; and in



Horeb, its vengeance. And when the Lord would take him away to heaven, lo! there came a fiery chariot with fiery horses; and he went by a whirlwind to heaven.

AIR. *Tenor.* Then shall the righteous shine forth as the sun in their heavenly Father's realm. Joy on their head shall be for everlasting, and all sorrow and mourning shall flee away forever.

RECITATIVE. *Soprano.* Behold, God hath sent Elijah the prophet, before the coming of the great and dreadful day of the Lord. And he shall turn the heart of the fathers to the children, and the heart of the children unto their fathers; lest the Lord shall come and smite the earth with a curse.

CHORUS. But the Lord from the north hath raised one, who from the rising of the sun shall call upon His name and come on princes. Behold My servant and Mine elect, in whom My soul delighteth! On him the spirit of God shall rest, the spirit of wisdom and understanding, the spirit of might and of counsel, the spirit of knowledge and of the fear of the Lord.

QUARTET. Oh, come every one that thirsteth, oh, come to the waters: come unto Him. Oh, hear, and your souls shall live forever!

CHORUS. And then shall your light break forth as the light of morning breaketh; and your health shall speedily spring forth then; and the glory of the Lord ever shall reward you. Lord, our Creator, how excellent Thy name is in all the nations! Thou fillest heaven with Thy glory. Amen!

*Those who wish to leave the hall before the end of the concert are respectfully and earnestly requested to do so during the pause before the final chorus.*

THE fame of the Boston Symphony Orchestra has so generally extended beyond its native city that a knowledge of its eminent position may be presumed. It may be stated briefly, however, that the Orchestra was founded in 1881, by a public-spirited and music-loving citizen of Boston, with a desire only to give his native city a permanent orchestra equal to those of the musical centres of Europe.

Made up originally of the best available musicians of Boston and New York, with each succeeding season its efficiency has been increased by the acquisition of artists of great ability chosen from the leading orchestras of Vienna, Berlin, Leipzig, Paris and London, and no labor or expense has been spared to reach the highest standard of performance.

The Orchestra is now and has been for the past four years under the directorship of Mr. Wilhelm Gericke, who is recognized as one of the very few great trained conductors of Europe, and who was called to this post from activity and fame in Vienna. His untiring labors and conscientious devotion to the highest in his art have won for the Boston Symphony Orchestra an exalted reputation, and its merit has been widely recognized not only in Boston but in New York, Philadelphia, Baltimore and Washington, where its annual series of concerts have become events of the highest importance in the musical season.

#### The Personnel.

The critical judgment and exacting requirements of the conductor of the Boston Symphony Orchestra have resulted in the selection of a body of artists well fitted to meet his exalted standard.

It is everywhere conceded that such a body of strings as compose the violins of this Orchestra was never before gathered together on this side of the Atlantic. At their head, as *concert-meister*, remains Mr. Franz Kneisel, who is ably seconded by a corps every member of which is an artist, including the well-known soloists Mr. C. M. Loeffler and Mr. T. Adamowski. It would be difficult to suggest any possibility of improvement in this department.

At the head of the 'celli is Mr. Fritz Giese, *facile princeps* in his line. Concert-goers of Pittsburgh will not fail to remember the brilliant flute and oboe playing of Messrs. Molé and Sautet, the artists secured last year from the Opera Comique, Paris. In his accustomed place will be recognized the picturesque figure of Xaver Reiter, whose treatment of the horn seems always a revelation. Among the new faces will be seen M. Pierre Müller, first trumpet, from the celebrated orchestra of L'Amoureux, Paris. In every department selection and improvement have served to bring the Orchestra as near as possible to ideal perfection.

# PROGRAMME OF SECOND CONCERT.

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Thursday, May 16, 1880, at 8 P. M.

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|                                                    |   |   |   |   |             |   |
|----------------------------------------------------|---|---|---|---|-------------|---|
| Overture, "Benvenuto Cellini," Op. 23              | - | - | - | - | Berlioz     | ✓ |
| Song, "Die Loreley"                                | - | - | - | - | - Liszt     | ✓ |
| Scherzo from the "Midsummernight's Dream"          | - | - |   |   | Mendelssohn | ✓ |
| Two movements from the Concerto for Violin         | - | - |   |   | Moszkowski  | ✓ |
| Variations from the "Rustic Wedding"               | - | - | - | - | Goldmark    | ✓ |
| Scherzo Capriccioso                                | - | - | - | - | - Dvorak    | ✓ |
| Wotan's Farewell and Fire-Charm from "Die Walkure" | - |   |   |   | Wagner      | ✓ |

WOTAN, MR. HENSCHEL.

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## SOLOISTS

Mr. and Mrs. GEORG HENSCHEL.

Mr. T. ADAMOWSKI.



#### MR. HENSCHEL.

Mr. Georg Henschel was born at Breslau, the capital of Silesia, Germany, on the eighteenth day of February, 1850. His musical talent was evinced when he was scarcely more than an infant, and at the age of five years he began his musical studies with lessons on the pianoforte. At the age of eleven he commenced the theoretic study of music under Dr. Shaeffer, professor and director of music at the University at Breslau. His first public appearance was made at a concert in Berlin, in 1862, when twelve years old ; he played with orchestra Weber's "Concerto in F Minor," with great and marked success. Already he had composed the third Psalm for soli and chorus, and a number of songs and pianoforte pieces, which won for him great favor with musicians.

In April, 1867, he went to Leipzig and entered the Conservatory to study, more especially composition, and to fit himself as conductor. Ignaz Moscheles was his instructor on the pianoforte, and he studied theory with Profs. Richter and Reinecke, and singing with Prof. Goetze. He sang occasionally in concerts and oratorios in and near Leipzig, and at the music festival at Altenberg (Saxony), and always with great success.



In the spring of 1879 he accepted an invitation to sing in Weimar, at the Beethoven Festival of the "Allgemeine Deutsche Musik Verein," of which he was a member. He there made the acquaintance of Liszt, who took a

lively interest in him and induced him to prolong his visit in Weimar, and to participate socially and musically in those famous Sunday matinees, at the "Gartnerei," where the same morning one could hear Anton Rubinstein, Von Bulow, and Carl Tausig, and the master and host himself. This visit to Weimar, repeated the following year, was the impulse that caused him to remove to Berlin, having passed a little more than a year at Breslau, by the special desire of his parents. He entered the Royal Hochschule (in which he soon afterwards became a teacher), and whilst regularly attending the meetings of the orchestra under Joachim's conductorship, he became also a pupil of Frederick Kiel, the celebrated composer of "Christus" and "Requiem," under whose auspices he composed and conducted the performance of a serenade in canon form for orchestra, the CXXX Psalm, for solo, chorus, and orchestra, together with a number of songs, trios, and a string quartet. Meantime he did not lose sight of his singing, but prosecuted his studies in that direction under Prof. Adolph Shulze. His singing attracted more and more attention, and in consequence of an unusual success at the great festival in Cologne, in 1874, he received invitations to sing in oratorios and concerts from all parts of Germany, from Austria, Russia, Belgium, Holland, and Switzerland. His success was phenomenal, and decided him to devote himself more especially for the next few years in this part of his art. Everywhere he was in demand, and everywhere were his compositions played and sung. Mr. Henschel has been constantly before the public, since 1869, as singer, composer, and conductor. Though best known as a singer and composer, he has been frequently called upon to assume the baton for a part or an entire concert (more especially where his own works have been given), as in Hamburg, Barmen, Vienna, Zurich, St. Petersburg, London (Crystal Palace and St. James' Hall), etc. He brought out at St. James' Hall in December, 1879 (first time in England), Brahms' colossal "Triumphal Hymn" for eight-part (double) chorus and orchestra, and the C minor Symphony. He first went to England in 1877, and removed there the following year because of the success with which he met. He came to this country on a visit in 1880, remaining through the winter to fulfil the many engagements offered him.

In the spring of 1881 he married Miss Lillian Bailey, and about the same time was asked to take the position of director and conductor, and became the founder — musically — of the Boston Symphony Orchestra. This position he accepted, and for three years he devoted himself almost exclusively to that duty. In 1884 he returned to Europe and travelled for a year in Germany and Russia, giving, with Mrs. Henschel, vocal recitals in nearly all the prominent cities, and creating great enthusiasm wherever they went. The next year he returned to London, which he considered his home, and has been settled there since. In 1886 he established the London Symphony



Orchestra, of which he has been and is still the director and conductor, beside finding time for numerous concert engagements in London and other principal cities of England.

MRS. HENSCHEL.

Mrs. Henschel (Lillian Bailey) was born in Columbus, Ohio, Jan. 18, 1860. Manifesting a decided musical talent, she commenced the study of music when in her eighth year, and steadily pursued it under the best masters obtainable in her native city. When she was fourteen years old (1874) she was taken to Boston for the greater advantages afforded in that city. Her time and attention were thereafter given principally to the study of vocal music, singing with Madame Rudersdorff, but continuing her other musical studies also with leading instructors.

Her *début* as a concert singer was made at a chamber concert, given by Mr. B. J. Lang, in March, 1876. Her success, though she was barely sixteen years of age, was instantaneous, and from that date her services were in constant demand for concerts in Boston and vicinity, in New York, Philadelphia, and other cities; but she was only allowed to accept such engagements as did not interfere with her studies or overtax her strength.

In June, 1878, her mother took her to Paris, and placed her at once under the instruction of Madam Viardot-Garcia, with whom she remained until early in the next year.

Desiring then to more especially study oratorio music, she went to London, intending only to pass a few months there, and was immediately engaged for, and made her *début* at one of the concerts of the Philharmonic Society in St. James' Hall. Here, again, her success was immediate, and, though late in the season, her services were in such demand for that and the coming year for concerts not only in London, but in the provinces, that she decided to remain in London another season.

Her singing for the Philharmonic Society introduced her to Mr. Henschel, who appeared in the same concert, and who, though he had for a long time declined to give any lessons, and was devoting his time to singing and composition, made an exception to his rule in her case.

The succeeding season in London her success was still more pronounced. She was engaged for seven of the Monday and Saturday Popular Concerts, again by the Philharmonic Society, at the Crystal Palace, for several of the Richter Concerts, at the Royal Albert Hall, and for many other concerts in London and the provinces, in Scotland and in Holland, singing also in oratorio and musical festivals. She accepted invitations to visit the latter country twice during the season for concerts in Amsterdam, Rotterdam, and the Hague, and a musical festival at Utrecht.

In the autumn of 1880 she returned to Boston, and her career since then



is too well known to require its telling here at any length. In the spring of 1881 she was married to Mr. Georg Henschel, and they have lived in Boston and London since that time.

During these years Mrs. Henschel has accepted such engagements only as were within easy access of her home, Mr. Henschel's duties preventing extended trips, the only exceptions being their trips to the United States, Germany, and two to Russia, where their singing created an unprecedented furore.

Overture, "Benvenuto Cellini," Op. 23.

Berlioz.

Benvenuto Cellini, an Italian artist, flourished during the years 1500-1570. He was especially distinguished as a sculptor, and by his engraving in metal, coins, medals, and the like. His career was exciting, marked by intrigue and the particular vicissitude which accompanies an amorous disposition. Now a frequenter of courts, and now an exile, his life was one of constant adventure. The most celebrated specimens of his handicraft are a richly-ornamented salt-cellar in the imperial gallery at Vienna, and a magnificent shield at Windsor Castle. Of his large works, the bronze group of Perseus and the Head of Medusa are to be found at Florence. Cellini's father wished to make him a musician, but he hated music; the father of Berlioz wanted his son to study medicine, but the composer of the opera of "Benvenuto Cellini" hated physics. With more or less truth, several composers besides Berlioz have illustrated by means of music, the career of Benvenuto Cellini: Franz Lachner, Munich, 1837; Rossi, Turin, 1844; Bozzano, Genoa, 1887; Diaz (French, 1865), opera never performed, and Saint-Saëns, who calls his work "Ascanio" (a character with historical justification portrayed by Berlioz's librettists), which is expected to be performed soon at the Grand Opera, Paris.

Berlioz's librettists are M. Alfred de Wailly and M. Auguste Barbier. Their book is based in part upon the *memoire* of Benvenuto Cellini and upon the imagination of MM. de Wailly and Barbier. The scene of the opera is laid in Rome, under the reign of Pope Clement VII., and the action takes place during the Carnival season.

Of the "brilliant failure" of his first opera, *Benvenuto Cellini*, on the occasion of its production in Paris in 1836, and in London in 1853, Berlioz has given most amusing accounts in his *Mémoires*. He sums up the Paris account by saying: "At last the opera was played. . . The overture received exaggerated applause, and the rest was hissed with admirable energy and unanimity. Nevertheless it was given three times, after which Duprez threw up the rôle of Benvenuto, and the work disappeared from the bills, not to appear till long afterwards, when A. Dupont spent *five whole months* in studying the part, which he was frantic in not having taken in the first

instance." Subsequent revivals of the opera — at Weimar under Liszt (1852) ; at Hanover, Dr. von Bülow, conductor (1879) ; at Leipzig, Herr Nikisch, conductor (1883) ; and at Carlsruhe, Herr Mottl, conductor (1886) — have gone far to reverse the unfavorable verdict of Paris and London, though they have not yet secured for it the popularity of a standard work. The following lines of analysis of the overture are from the pen of Mr. C. A. Barry : —

"The overture, which is based upon themes from the opera, commences *allegro deciso con impeto* with one which may be regarded as representative of Benvenuto Cellini's bold and daring spirit, as instanced by his devotion to his art as well as to his lady-love, Theresa. For, like a Wagnerian *Leitmotiv*, it not only runs throughout the overture, but, under many disguises, crops up again and again in the opera. At the outset this 'Cellini' motive, as it might be called, enters. It is worked up to a *fortissimo*, and after a pause is interrupted by a *larghetto* in 3-4 time. At the outset the bold and solemn melody of the cardinal's air in the last act is given out by the basses *pizzicato*, with a counter-subject of a tender character superimposed upon it by the upper wood-wind. This counter-melody is then transferred to the strings, against a gently rippling accompaniment for flute, oboe, and clarinet in semiquavers. Its treatment in this manner, which occupies a considerable space, is at length brought to a tonic full close, and after a sudden and unexpected modulation to E flat, the cardinal's air is repeated in this key, but with an entirely new treatment, the melody being sustained by the violoncellos and clarinets, and richly embroidered by the violins *con sordini*, and flute and oboe alternately. Up to the end of the *larghetto* we may be said technically to have been occupied with the introductory section of the overture.

"With a resumption of the *tempo primo* the 'Cellini' motive (No. 1), somewhat modified both in its scope and treatment, now re-enters as the principal subject of the quick movement. Having been extended and brought to a tonic full close, it is followed by a second subject; the extension of this is complemented by a passage of transition, and after sundry allusions to the 'Cellini' motive, leading to a third subject, technically speaking the 'second subject' proper. This consists of a modification of Theresa's air in the first act of the opera, where it occurs in triple time. Bearing in mind that from time to time it is broken in upon by the triplet figure of the 'Cellini' motive, we pass on. Its partial repetition, with the addition of sundry melodic embellishments, leads at once to the 'working out' section, in which fragments of three of the leading subjects are subjected to an extended treatment. The concluding section, which partakes more of the character of further development than of recapitulation, opens with a fresh presentation of the 'Cellini' motive in full and *fortissimo*. As



a climax, the cardinal's air, which before was assigned to the basses alone in crotchets, is now given out in semibreves by the full force of the wind band, and heard in conjunction with the second subject played by the strings, supported by drum-chords in three-part harmony. The cardinal's motive holds its own to the last, and the overture, in accordance with the spirit of the opera, ends triumphantly."

The second overture to *Benvenuto Cellini*, played before the second act of the opera, is the one known as "*Le Carnaval Romain*."

Song, "The Loreley."

Liszt.

I know not whence comes the feeling  
That I to sadness am so inclined :  
A legend of days departed  
I cannot chase from my mind.

The breeze comes soft, the day is fading,  
And peaceful flows the Rhine ;  
The hill-tops, all brightly gleaming,  
In evening sunlight shine.

And yonder sits a maiden,  
Of wondrous beauty rare ;  
With gold and jewels sparkling,  
She combs her golden hair.

With comb of bright gold she combs it,  
And sings with mournful sigh  
A song of enchanting power, —  
A magic melody.

A boatman in frail bark gliding,  
Bewildered by love's sweet pain ;  
He sees not the rocky ledges, —  
His eyes on the height remain.

The billows surrounding engulf him, —  
Both bark and boatman are gone !  
This sorrow by her charmed singing  
The Loreley hath done.

Concerto for Violin.

Moszkowski.

Mr. Moszkowski, often so intensely modern in the manner in which his musical thought is expressed, chooses for this work only the ordinary orchestra, namely, the band for which Beethoven, Schubert, and Mendelssohn wrote.

After seven measures of quiet preluding from the wind-band in common time the first theme of the *andante* enters in the solo instrument, the first two bars of which would seem a striking plagiarism were it not known that Mr.



Moszkowski never could have heard a New England Sunday-school air of a generation ago. The theme develops a melodic grace, which is enhanced by the gentle accompaniment. A variation for solo instrument witnesses the composer's first departure from the melody proper, which is accompanied for the most part by the strings; a modulation changes the tonality, but not the idea, though the assisting strings are more fluent. Continuing, the wood-wind and soft brasses gradually enter the harmony, and the force of the movement increases until the low strings and bassoons in unison, *ff*, followed by the other strings, wood-wind, and horn, establish a new melody, which the solo violin soon develops; the second portion of this is accompanied for a number of measures by the lower reeds in groups of triplets and by the 'cellos and basses. For sixteen bars the solo instrument plays with familiar material, to the accompaniment of long holding notes in the wood-wind and bass strings and a gradually rising figure in the 'cellos. A feature of this section is the iterated *arpeggio* of the solo instrument to the harmonized accompaniment of the wood-wind. The solo passage ended, the strings *pp* take up the first theme, snatches of which are also heard from the solo violin. The first violins and violas now have an uninterrupted enunciation of the melody with full harmony from the other strings and the lower reeds, the solo violin varying it in a passage of much beauty.

As the composer approaches the peroration of the movement the violins and violas play *tremolando*, the 'cellos *arpeggios*, and the wood-wind a triplet figure in thirds and sixths, while the bassoons and first horn have something to say of a melodic character. While the touch of the accompanying instruments is but the slightest, the solo violin part is assertive and often impassioned. Brilliant passage work *pp* brings the *andante* to an end, the strings furnishing a harmony just discernible.

A weird and shuddery orchestral introduction begins the *vivace*, which is written in common time. After fourteen measures the solo instrument has a sort of *molto perpetuum* in groups of sixteenth notes, which is continued for forty measures in most spirited fashion, the accompaniment for the most part resting with the strings. No sooner is the solo violin silent than the violins and the wood-wind band (excepting the bassoons) are off in unison with the same subject; a sonorous background being furnished by the brasses. The period ended, the solo violin has another rapid subject to enunciate, also in groups of sixteenth notes; here the brasses and wood-wind furnish a more vital accompaniment than in the almost similar section before mentioned. With little interlude matter, the second subject is given out by the solo violin; this is fitted for excellent thematic development. After four bars (that is, in the modified version played to-day, but in the original thirteen pages and four bars), a new subject of a martial character is given the solo violin, the humorist of the orchestra (the bassoon) accompanying in a rhythm

quite in contrast. Strings, also in contrasting rhythm, are soon added to the accompaniment, the solo gaining force with every measure. The composer toys with this subject for a number of bars, using the strings for a background.

The flute piping in octaves is the signal for the return of the first subject, which does not permeate the entire band until after ten measures of *cre-scendo*; then the flutes, clarinets, and violins race away with it, the lower strings, bassoons, and full brass choir marking every measure by vigorous accentuation. The solo violin makes a brilliant use of the subject, in groups of sixteenth notes, merging at the tenth measure in a rushing unison for all the violins, oboe, and flute, with full harmony in the middle parts and the basses. Out of this is heard the solo violin *ff* in a gradually ascending octave passage of eleven measures, followed immediately by a version of the second theme of the movement (which the ear has as yet scarcely caught). The brilliant *coda* is very soon entered upon; here the strings and wood-wind carry the melodic figure, while the brasses furnish a rich harmony. The solo instrument reaches the conclusion of the movement in a manner easily followed.

Symphony, No. 1, "Rustic Wedding."

Goldmark.

About four and twenty years ago a Saxon count, whose sensibility would be shocked were he ever to read his name in print, appealed to Rubinstein on behalf of a young Jew, needy, but highly gifted, and earning a scanty living by copying music. The result was, that, through the generosity of the composer, the struggling genius was enabled to develop his powers, and finally to produce two lyrical works which never fail to draw a closely packed audience in more than one large German town, especially in those of Saxony. The young man's name was Carl Goldmark, — thus wrote an enthusiastic Dresdener. Goldmark is a Hungarian, born in 1852, whose musical education was gained at the Vienna Conservatory. He began by studying the violin, but soon developed a taste for composition, and it is Goldmark the composer, who is known in two hemispheres.

Goldmark cannot be called a prolific composer, for, although, besides his larger works, he has written chamber-music, overtures, and most delightfully for voices, the sum numerically of it all is not great; more than a half score of years passed after "The Queen of Sheba" was composed before "Merlin" was brought out, while the "Rustic Wedding" symphony had been enjoyed many years in many countries before Dresden (in December, 1887) heard the one in E flat, No. 2, which was played for the first time in this country at a Boston Symphony concert last season. A Viennese critic wrote: "Goldmark's style is about intermediate between that of Meyerbeer and that of Wagner in the 'Tannhauser' period. From Meyer-



beer and Wagner, Goldmark gets the passionateness of his song, his pompous effects, his orchestral gorgeousness, and at the same time a certain excess in these things."

**Scherzo Capriccioso, Op. 66.**

**Dvorak.**

The form of this composition more nearly assimilates that of the rhapsody as created by Liszt than any other. The credit of the title rests with Dvorak ; certainly nothing could better signify the desire of a composer to escape even the slight conventions which at the present time the *scherzo* embodies than *Scherzo Capriccioso*. Dvorak's rhapsodies preceded his Op. 66, and even their freedom of form is superseded by the greater piquancy, more frequent modulations (though no more charming melodic trend) of this their most elusive progeny. When the work was played by Richter, in London, an analysis was prepared by Mr. C. A. Barry, which is the basis of the remarks which follow.

The work commences with a short introduction, at the outset of which the germ of the first principal subject is displayed. This consists of a short motive, which recurs again and again in the course of the work, and may therefore not improperly be regarded in the light of a motto. It is first given out by the horns in B flat, a key far removed from that of D flat, the signature of the work, but which, after touching upon E flat minor and F major, is easily reached. A partial repetition and prolongation of this in a modified form brings us to the first principal tune (*tutti*), the repetition of which is complemented by a second strain (in A flat) ; first pronounced by the oboes, clarinets, and strings, followed by a passage in thirds by the flute and clarinet, this in turn being followed by a transitional passage modulating enharmonically to G major, in which key a second tune of a waltz-like character is commenced. This does not long continue in G, but modulates to A, in which key its second strain is started with a new figure. The completion of this, after a modulation to F sharp major, is followed by a modification of the "motto" theme, soon after which the whole of the foregoing first section of the movement is repeated, but with very varied treatment, both in respect to elaboration and instrumentation. At length, after a full close in F sharp major, and with a change of *tempo* to *poco tranquillo*, a new theme, which technically may be regarded as constituting the "*trio*," or an independent section of the movement, is introduced. This is principally based upon a melody, assigned in the first instance to the English horn. It is complemented by a second strain, the leading features of which may be discerned by the suave figure with which it commences.

A repetition of this entire section is then followed by a working out of motives derived from it and the first section, now brought into close juxtaposition. The first that occurs calls for quotation on account of the counter



theme superimposed upon a transposition of the "motto." The working out is carried on for a considerable period, and with much variety, ingenuity, and effect. In due course we come to a recapitulation of the first section, but with the introduction omitted. This recapitulation is far removed from being a slavish repetition; indeed, it may be far more accurately defined as a further development of or comment upon the matter which received its exposition in the first section. Points specially to be noticed are: (1) the contraction of two themes (Nos. 1 and 4); (2) a *cadenza* for harp and horn; and (3) the *quasi fugato* treatment of the "motto" in the *coda*, which, quickening in speed to *presto*, brings the work to a brilliant termination.

The *Scherzo Capriccioso* was played for the first time in Boston at the Boston Symphony concert of Jan. 28, 1888.

Wotan's Farewell, and Fire Charm, from "Die Walkure."

Wagner.

Professor Dippold's new book, "The Ring of the Nibelung," has been drawn upon for a translation of the text of Wotan's Farewell.

(Wotan, deeply affected, gazes long into Brünhilde's eyes.)

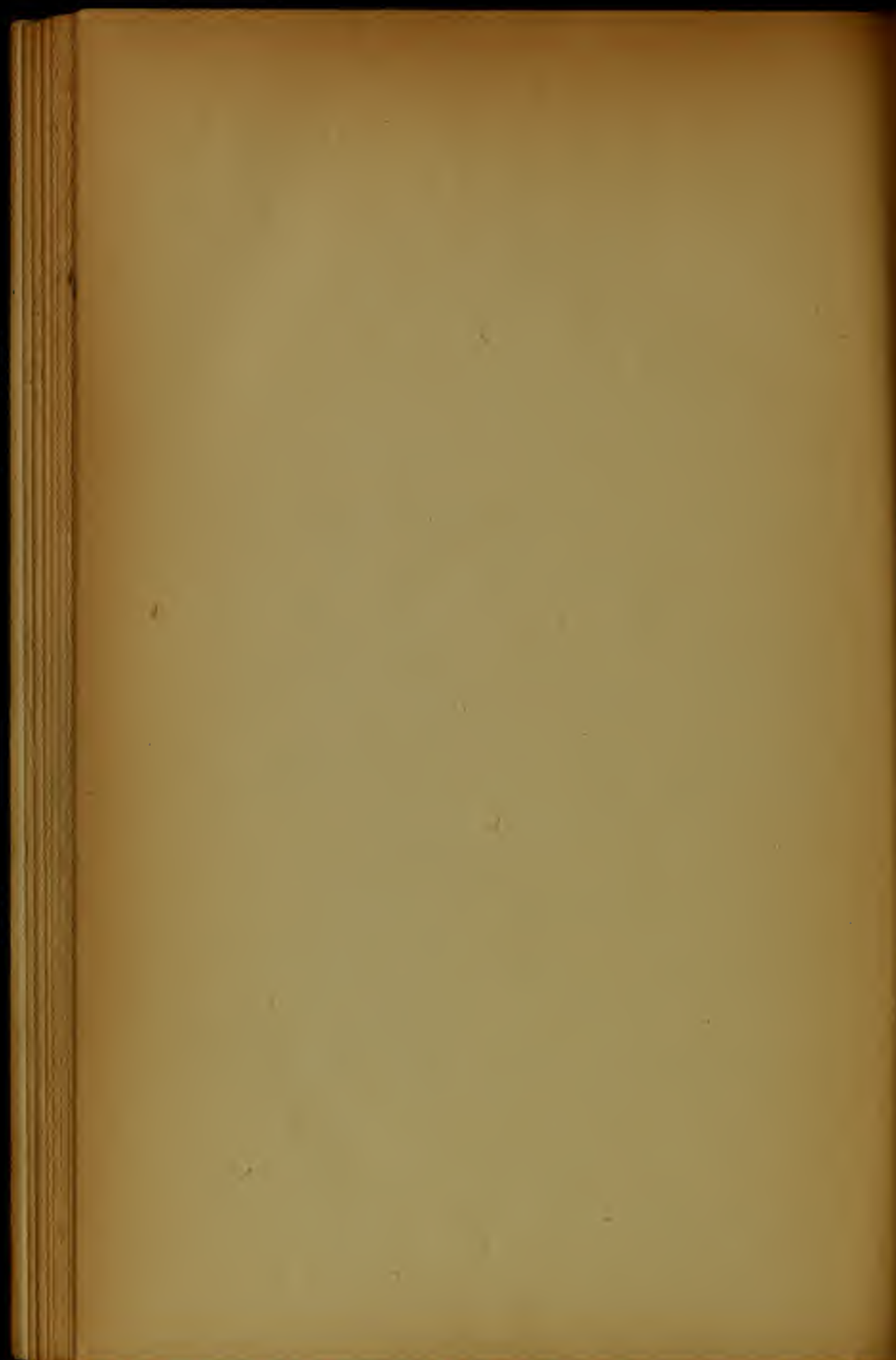
Farewell, thou charming,  
Warlike child!  
Thou, my heart's  
Holiest pride!  
Farewell! Farewell! Farewell!

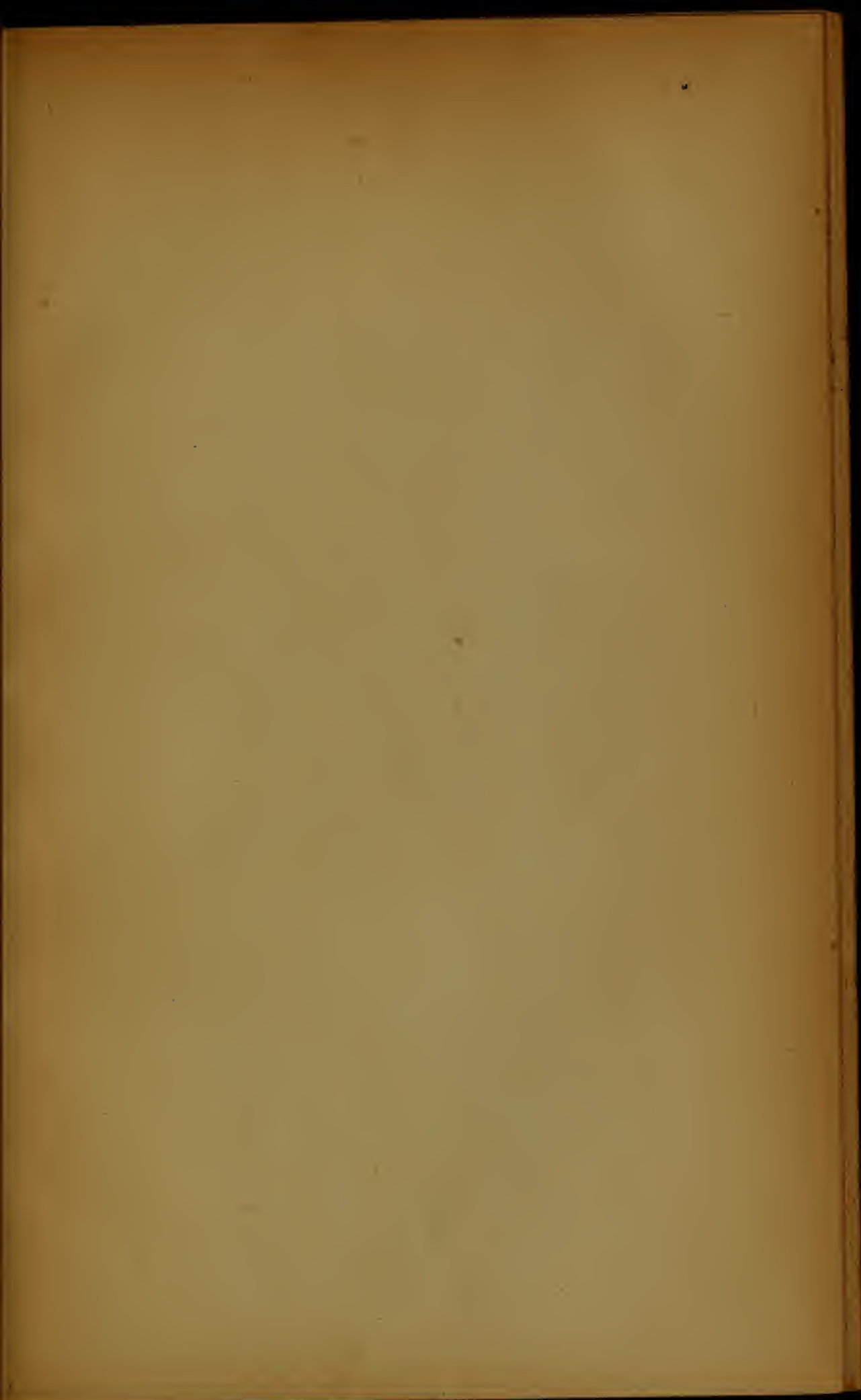
Must I forsake thee  
And may I no more  
Hail thee with hallowed love?

Shalt thou no more  
Ride with me,  
Nor hand me the horn at the feast?  
Must I then lose thee,  
Thee whom I loved,  
Thou laughing delight of mine eyes?

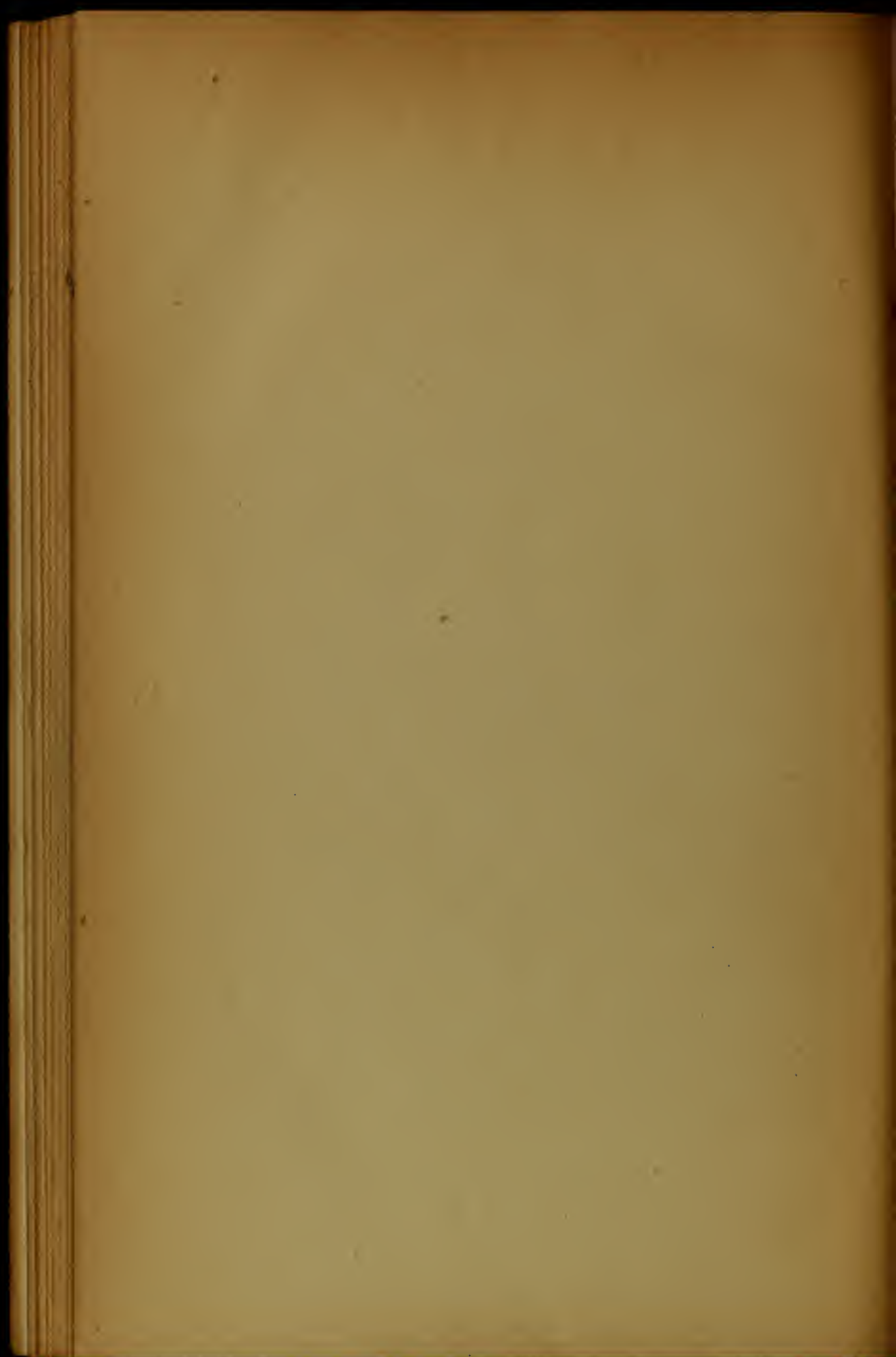
A bridal fire  
Shall blaze around thee

As ne'er for bride it has blazed!  
Sheaths of flame  
Shall enshroud the rock,  
And with terror tremendous  
Dismay the timid!  
Brunhilde's castle  
The coward shall fear.  
To win her but one is fated  
Who's freer than I, the god!  
Loki, hark!  
Hitherward list!  
As at first I find thee  
In glowing fire,  
At once thou fleddest  
In flickering flame;  
As then I held thee,  
I hold thee to-day!  
Arise, thou wavering fire,  
Enwrap in thy flame the rock!  
Loki! Loki! Arise!











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Saturday Afternoon, May 18, '89, at 2.

Saturday Evening, May 18, '89, at 8.

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*Mme. TERESA CARRENO.*

*Mr. GEORG HENSCHEL.*

*Mr. C. M. LOEFFLER.*

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Programme with analytical notes by G. H. WILSON.

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THE BOSTON SYMPHONY ORCHESTRA, Mr. Wilhelm Gericke, Conductor, is the only Orchestra to appear in this city, during the season, that is organized and maintained exclusively for Concert purposes and the daily interpretation of music of the highest class.



THE fame of the Boston Symphony Orchestra has so generally extended beyond its native city that a knowledge of its eminent position may be presumed. It may be stated briefly, however, that the Orchestra was founded in 1881, by a public-spirited and music-loving citizen of Boston, with a desire only to give his native city a permanent orchestra equal to those of the musical centres of Europe.

Made up originally of the best available musicians of Boston and New York, with each succeeding season its efficiency has been increased by the acquisition of artists of great ability chosen from the leading orchestras of Vienna, Berlin, Leipzig, Paris and London, and no labor or expense has been spared to reach the highest standard of performance.

The Orchestra is now and has been for the past four years under the directorship of Mr. Wilhelm Gericke, who is recognized as one of the very few great trained conductors of Europe, and who was called to this post from activity and fame in Vienna. His untiring labors and conscientious devotion to the highest in his art have won for the Boston Symphony Orchestra an exalted reputation, and its merit has been widely recognized not only in Boston but in New York, Philadelphia, Baltimore and Washington, where its annual series of concerts have become events of the highest importance in the musical season.

#### The Personnel.

The critical judgment and exacting requirements of the conductor of the Boston Symphony Orchestra have resulted in the selection of a body of artists well fitted to meet his exalted standard.

It is everywhere conceded that such a body of strings as compose the violins of this Orchestra was never before gathered together on this side of the Atlantic. At their head, as *concert-meister*, remains Mr. Franz Kneisel, who is ably seconded by a corps every member of which is an artist, including the well-known soloists Mr. C. M. Loeffler and Mr. T. Adamowski. It would be difficult to suggest any possibility of improvement in this department.

At the head of the 'celli is Mr. Fritz Giese, *facile princeps* in his line. Concert-goers of Washington will not fail to remember the brilliant flute and oboe playing of Messrs. Molé and Sautet, the artists secured last year from the Opera Comique, Paris. In his accustomed place will be recognized the picturesque figure of Xaver Reiter, whose treatment of the horn seems always a revelation. Among the new faces will be seen M. Pierre Müller, first trumpet, from the celebrated orchestra of L'Amoureux, Paris. In every department selection and improvement have served to bring the Orchestra as near as possible to ideal perfection.



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## BOSTON SYMPHONY ORCHESTRA

*Mr. WILHELM GERICKE, Conductor.*

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### I. CONCERT,

Friday Evening - - May 17, '89, at 8.

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### PROGRAMME

Overture, "Ruy Blas" - - - - - Mendelssohn

Song, "Loreley" - - - - - Liszt

Mrs. HENSCHEL.

Symphony in B minor - - - - - Schubert

Allegro moderato — Andante con moto.

Symphonic Poem, "Phæton" - - - - - Saint-Saens

Scherzo Capriccioso - - - - - Dvorak

Wotan's Farewell and Fire Charm, from "Die Walkure,"  
Wagner

Wotan, Mr. HENSCHEL.

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### SOLOISTS

Mrs. GEORG HENSCHEL, Soprano.

Mr. GEORG HENSCHEL, Bass.

NEW NATIONAL THEATRE, WASHINGTON.

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## BOSTON SYMPHONY ORCHESTRA

*Mr. WILHELM GERICKE, Conductor.*

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### II. CONCERT,

Saturday Afternoon - - May 18, '89, at 2.

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#### PROGRAMME

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Overture, "Barber of Bagdad" - - - - Peter Cornelius ✓

Fantasie for Violin, with accompaniment for Harp and  
Orchestra - - - - - Bruch ✓

MR. C. M. LOEFFLER.

Polonaise - - - - - Liszt ✓

Mme. CARRENO.

L'Arlesienne No. 2 - - - - - Bizet ✓

Waltzes - - - - - Brahms ✓

(Orchestrated by W. Gericke.)

Overture, Tannhauser - - - - - Wagner ✓

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#### SOLOISTS

Mme. Teresa Carreno.

Mr. C. M. Loeffler.

(3)

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NEW NATIONAL THEATRE, WASHINGTON.

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III. CONCERT,

Saturday Evening - - May 18, '89, at 8.

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GRAND PRODUCTION

—OF—

Dvorak's "Spectre's Bride"

—BY THE—

WASHINGTON CHORAL SOCIETY

—ASSISTED BY THE—

BOSTON SYMPHONY ORCHESTRA

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—SOLOISTS—

Mrs. GEORG HENSCHER, Soprano.

Mr. GEORGE J. PARKER, Tenor.

Dr. B. M. HOPKINSON, Baritone.

---

Performance under direction of

Dr. C. H. SPEERMAN - - Conductor Washington Choral Society.



MR. HENSCHEL.

Mr. Georg Henschel was born at Breslau, the capital of Silesia, Germany, on the eighteenth day of February, 1850. His musical talent was evinced when he was scarcely more than an infant, and at the age of five years he began his musical studies with lessons on the pianoforte. At the age of eleven he commenced the theoretic study of music under Dr. Shaeffer, professor and director of music at the University at Breslau. His first public appearance was made at a concert in Berlin, in 1862, when twelve years old ; he played with orchestra Weber's "Concerto in F Minor," with great and marked success. Already he had composed the third Psalm for soli and chorus, and a number of songs and pianoforte pieces, which won for him great favor with musicians.

In April, 1867, he went to Leipzig and entered the Conservatory to study, more especially composition, and to fit himself as conductor. Ignaz Moscheles was his instructor on the pianoforte, and he studied theory with Profs. Richter and Reinecke, and singing with Prof. Goetze. He sang occasionally in concerts and oratorios in and near Leipzig, and at the music festival at Altenberg (Saxony), and always with great success.



In the spring of 1879 he accepted an invitation to sing in Weimar, at the Beethoven Festival of the "Allgemeine Deutsche Musik Verein," of which he was a member. He there made the acquaintance of Liszt, who took a

lively interest in him and induced him to prolong his visit in Weimar, and to participate socially and musically in those famous Sunday matinees, at the "Gartnerei," where the same morning one could hear Anton Rubinstein, Von Bulow, and Carl Tausig, and the master and host himself. This visit to Weimar, repeated the following year, was the impulse that caused him to remove to Berlin, having passed a little more than a year at Breslau, by the special desire of his parents. He entered the Royal Hochschule (in which he soon afterwards became a teacher), and whilst regularly attending the meetings of the orchestra under Joachim's conductorship, he became also a pupil of Frederick Kiel, the celebrated composer of "Christus" and "Requiem," under whose auspices he composed and conducted the performance of a serenade in canon form for orchestra, the CXXX Psalm, for solo, chorus, and orchestra, together with a number of songs, trios, and a string quartet. Meantime he did not lose sight of his singing, but prosecuted his studies in that direction under Prof. Adolph Schulze. His singing attracted more and more attention, and in consequence of an unusual success at the great festival in Cologne, in 1874, he received invitations to sing in oratorios and concerts from all parts of Germany, from Austria, Russia, Belgium, Holland, and Switzerland. His success was phenomenal, and decided him to devote himself more especially for the next few years in this part of his art. Everywhere he was in demand, and everywhere were his compositions played and sung. Mr. Henschel has been constantly before the public, since 1869, as singer, composer, and conductor. Though best known as a singer and composer, he has been frequently called upon to assume the baton for a part or an entire concert (more especially where his own works have been given), as in Hamburg, Barmen, Vienna, Zurich, St. Petersburg, London (Crystal Palace and St. James' Hall), etc. He brought out at St. James' Hall in December, 1879 (first time in England), Brahms' colossal "Triumphal Hymn" for eight-part (double) chorus and orchestra, and the C minor Symphony. He first went to England in 1877, and removed there the following year because of the success with which he met. He came to this country on a visit in 1880, remaining through the winter to fulfil the many engagements offered him.

In the spring of 1881 he married Miss Lillian Bailey, and about the same time was asked to take the position of director and conductor, and became the founder — musically — of the Boston Symphony Orchestra. This position he accepted, and for three years he devoted himself almost exclusively to that duty. In 1884 he returned to Europe and travelled for a year in Germany and Russia, giving, with Mrs. Henschel, vocal recitals in nearly all the prominent cities, and creating great enthusiasm wherever they went. The next year he returned to London, which he considered his home, and has been settled there since. In 1886 he established the London Symphony



Orchestra, of which he has been and is still the director and conductor, beside finding time for numerous concert engagements in London and other principal cities of England.

#### MRS. HENSCHEL.

Mrs. Henschel (Lillian Bailey) was born in Columbus, Ohio, Jan. 18, 1860. Manifesting a decided musical talent, she commenced the study of music when in her eighth year, and steadily pursued it under the best masters obtainable in her native city. When she was fourteen years old (1874) she was taken to Boston for the greater advantages afforded in that city. Her time and attention were thereafter given principally to the study of vocal music, singing with Madame Rudersdorff, but continuing her other musical studies also with leading instructors.

Her *début* as a concert singer was made at a chamber concert, given by Mr. B. J. Lang, in March, 1876. Her success, though she was barely sixteen years of age, was instantaneous, and from that date her services were in constant demand for concerts in Boston and vicinity, in New York, Philadelphia, and other cities; but she was only allowed to accept such engagements as did not interfere with her studies or overtax her strength.

In June, 1878, her mother took her to Paris, and placed her at once under the instruction of Madam Viardot-Garcia, with whom she remained until early in the next year.

Desiring then to more especially study oratorio music, she went to London, intending only to pass a few months there, and was immediately engaged for, and made her *début* at one of the concerts of the Philharmonic Society in St. James' Hall. Here, again, her success was immediate, and, though late in the season, her services were in such demand for that and the coming year for concerts not only in London, but in the provinces, that she decided to remain in London another season.

Her singing for the Philharmonic Society introduced her to Mr. Henschel, who appeared in the same concert, and who, though he had for a long time declined to give any lessons, and was devoting his time to singing and composition, made an exception to his rule in her case.

The succeeding season in London her success was still more pronounced. She was engaged for seven of the Monday and Saturday Popular Concerts, again by the Philharmonic Society, at the Crystal Palace, for several of the Richter Concerts, at the Royal Albert Hall, and for many other concerts in London and the provinces, in Scotland and in Holland, singing also in oratorio and musical festivals. She accepted invitations to visit the latter country twice during the season for concerts in Amsterdam, Rotterdam, and the Hague, and a musical festival at Utrecht.

In the autumn of 1880 she returned to Boston, and her career since then



is too well known to require its telling here at any length. In the spring of 1881 she was married to Mr. Georg Henschel, and they have lived in Boston and London since that time.

During these years Mrs. Henschel has accepted such engagements only as were within easy access of her home, Mr. Henschel's duties preventing extended trips, the only exceptions being their trips to the United States, Germany, and two to Russia, where their singing created an unprecedented furore.

#### TERESA CARRENO.

Teresa Carreno, than whom no pianist since Gottschalk has acquired such a hold upon the American public, was born at Caraccas, the capital of Venezuela, and is of an old Venezuela family. Her father was minister of finance, and she is the grand-niece of great Bolivar, the liberator of her native land. Her father was himself a fine musician. The family came to New York in 1861, and here Mme. Carreno began her public career, and, as a child, achieved an instantaneous and wonderful popularity. At the age of twelve she went to Europe and played with unbounded success at the Paris Conservatory, also before the great Liszt, who placed his hand on her head and said, "Little one, in time you will be one of us." For several years she lived in England. She played at the London "Monday Pops" with Joachim often, and more than once with Mme. Schumann. In England she had great success.

In 1872 Mme. Carreno came back to America for a seven-months' stay. She travelled with the Patti-Mario concerts in 1873. Then she returned to Europe, but came back again a year later, and has been here ever since. In 1874-75 she travelled all through the United States, California included, with Di Murska. Then again with Wilhelmj, and in the "Carreno-Donaldi" season.

Mme. Carreno is the wife of Tagliapietra, the baritone. She is a singer as well as pianiste. She has sung in Italian opera with Tietjens in London, and in New York she made a successful début as *Zerlina* in "Don Giovanni." Still the piano is distinctly her forte.

The extent of her popularity makes her a public educator. She computes that she averaged more than one hundred and fifty concerts a year, or, at the very least, about one thousand six hundred and fifty concerts in eleven years. Out of her woman's heart she puts life and attractiveness into that naturally driest of instruments, the pianoforte. From the Atlantic to the Pacific, and from Maine to Florida, she has carried the most attractive pieces of Beethoven, Schumann, Chopin, and Liszt. Everywhere she is heard with pleasure, and the best of it is that her popularity is well deserved.

[The above is condensed from a biographical sketch which appeared in the Chicago *Daily News*.]

This overture and Mozart's to "Don Giovanni" are examples of what great composers can do at high pressure. Mendelssohn wrote the "Ruy Blas" overture, had it copied, rehearsed it four times, and directed its performance, all within a week, meanwhile conducting a long rehearsal and a concert of his own. Hugo's drama, "Ruy Blas," was to be given in Leipzig, to benefit the "Theatrical Pension Fund," and Mendelssohn was asked to write an overture, and music to a romance to be performed with it. He wrote the romance (chorus for soprano voices and orchestra, Op. 77, No. 3), but at first declined the commission for an overture, for he was not attracted by Hugo's work, and he complained of lack of time. However, being afterwards "put upon his mettle," as he says in a letter to his mother, dated March 18, 1839, he wrote the overture, which is accounted one of his best. In the MS., Mendelssohn wrote, "Overture to the 'Theatrical Pension Fund,'" but, being published after his death, there was not humor enough in Leipzig (or was it London?) to justify such a title in type.

Notwithstanding Mendelssohn's expressed dislike for Hugo's drama, some critics (notably Sir George Macfarren) have regarded this overture as an adequate illustration of its chief features. Sir George Macfarren has maintained that "one cannot but associate the few slow imperious chords of the opening with the thought of the iron-minded minister who, offended at his neglect by his royal mistress, avenges this by the advancement of his minion to the highest state offices, in order that the romantic menial may win the queen's affection, and she be disgraced by the exposure of her lowly passion. The wild ardor with which the *allegro* begins must figure the extravagant aspiration of the servitor hero. The passionate *cantabile*, with its gorgeously rich orchestration and its seemingly hesitating accompaniment, suggests the idea of the guileless lady who is the dupe and victim of her minister's machinations. And the sequel tells of the rapture of Ruy Blas, when, in his strange exaltation, the object which he scarcely durst desire is within his reach, nay, in his very possession, — the reciprocation of his love."

## Song, "The Loreley."

Liszt.

I know not whence comes the feeling  
That I to sadness am so inclined :  
A legend of days departed  
I cannot chase from my mind.

The breeze comes soft, the day is fading,  
And peaceful flows the Rhine ;  
The hill-tops, all brightly gleaming,  
In evening sunlight shine.



And yonder sits a maiden,  
Of wondrous beauty rare;  
With gold and jewels sparkling,  
She combs her golden hair.

With comb of bright gold she combs it,  
And sings with mournful sigh  
A song of enchanting power, —  
A magic melody.

A boatman in frail bark gliding,  
Bewildered by love's sweet pain;  
He sees not the rocky ledges, —  
His eyes on the height remain.

The billows surrounding engulf him, —  
Both bark and boatman are gone!  
This sorrow by her charmed singing  
The Loreley hath done.

Symphonic Poem, "Phæton."

Saint-Saëns

The mythological incident which the pictorial Frenchman illustrates is stated as follows: "Phæton has obtained permission from his father to drive the chariot of the sun around the heavens. But with unskilled hand he misguides the coursers, and the flaming chariot, thrown from its path, approaches the terrestrial regions. The whole universe is about to be enveloped in flames, when Jupiter strikes the imprudent Phæton with his thunderbolts." The few lines of analysis appended are drawn from an article by S. Fleischmann: "A contemplative introduction by the strings is followed by an *allegro*, the rocking figure in which indicates the orderly step of the horses; low chromatics show that they are off the track. The chief theme is now given out by the brasses, violins still rocking, reeds and horns helping along, violins and harps too. The horns introduce a second motive, accompanied in the orchestra by suggestive figures. Both themes are cleverly developed. With the return of the first theme in the strings, a gradual *crescendo* begins. Chromatic runs and fugued fragments of the first subject portray the aimless passage of the chariot through space, and the wrath of Jupiter. The excitement increases. Jove's thunderbolt falls in an overwhelming orchestral crash. A *diminuendo*, introducing the second motive, ends the work."

Scherzo Capriccioso, Op. 66.

Dvorak.

The form of this composition more nearly assimilates that of the rhapsody as created by Liszt than any other. The credit of the title rests with Dvorak; certainly nothing could better signify the desire of a composer to escape even the slight conventions which at the present time the *scherzo* embodies than



*Scherzo Capriccioso*. Dvorak's rhapsodies preceded his Op. 66, and even their freedom of form is superseded by the greater piquancy, more frequent modulations (though no more charming melodic trend) of this their most elusive progeny. When the work was played by Richter, in London, an analysis was prepared by Mr. C. A. Barry, which is the basis of the remarks which follow.

The work commences with a short introduction, at the outset of which the germ of the first principal subject is displayed. This consists of a short motive, which recurs again and again in the course of the work, and may therefore not improperly be regarded in the light of a motto. It is first given out by the horns in B flat, a key far removed from that of D flat, the signature of the work, but which, after touching upon E flat minor and F major, is easily reached. A partial repetition and prolongation of this in a modified form brings us to the first principal tune (*tutti*), the repetition of which is complemented by a second strain (in A flat) ; first pronounced by the oboes, clarinets, and strings, followed by a passage in thirds by the flute and clarinet, this in turn being followed by a transitional passage modulating enharmonically to G major, in which key a second tune of a waltz-like character is commenced. This does not long continue in G, but modulates to A, in which key its second strain is started with a new figure. The completion of this, after a modulation to F sharp major, is followed by a modification of the "motto" theme, soon after which the whole of the foregoing first section of the movement is repeated, but with very varied treatment, both in respect to elaboration and instrumentation. At length, after a full close in F sharp major, and with a change of *tempo* to *poco tranquillo*, a new theme, which technically may be regarded as constituting the "*trio*," or an independent section of the movement, is introduced. This is principally based upon a melody, assigned in the first instance to the English horn. It is complemented by a second strain, the leading features of which may be discerned by the suave figure with which it commences.

A repetition of this entire section is then followed by a working out of motives derived from it and the first section, now brought into close juxtaposition. The first that occurs calls for quotation on account of the counter theme superimposed upon a transposition of the "motto." The working out is carried on for a considerable period, and with much variety, ingenuity, and effect. In due course we come to a recapitulation of the first section, but with the introduction omitted. This recapitulation is far removed from being a slavish repetition ; indeed, it may be far more accurately defined as a further development of or comment upon the matter which received its exposition in the first section. Points specially to be noticed are : (1) the contraction of two themes (Nos. 1 and 4) ; (2) a *cadenza* for harp and horn ; and

(3) the *quasi fugato* treatment of the "motto" in the *coda*, which, quickening in speed to *presto*, brings the work to a brilliant termination.

The *Scherzo Capriccioso* was played for the first time in Boston at the Boston Symphony concert of Jan. 28, 1888.

**Wotan's Farewell, and Fire Charm, from "Die Walküre."**

**Wagner.**

Professor Dippold's new book, "The Ring of the Nibelung," has been drawn upon for a translation of the text of Wotan's Farewell.

*(Wotan, deeply affected, gazes long into Brünhilde's eyes.)*

|                                     |                                   |
|-------------------------------------|-----------------------------------|
| Farewell, thou charming,            | As ne'er for bride it has blazed! |
| Warlike child!                      | Sheaths of flame                  |
| Thou, my heart's                    | Shall enshroud the rock,          |
| Holiest pride!                      | And with terror tremendous        |
| Farewell! Farewell! Farewell!       | Dismay the timid!                 |
|                                     | Brunhilde's castle                |
| Must I forsake thee                 | The coward shall fear.            |
| And may I no more                   | To win her but one is fated       |
| Hail thee with hallowed love?       | Who's freer than I, the god!      |
|                                     | Loki, hark!                       |
| Shalt thou no more                  | Hitherward list!                  |
| Ride with me,                       | As at first I find thee           |
| Nor hand me the horn at the feast?  | In glowing fire,                  |
| Must I then lose thee,              | At once thou fleddest             |
| Thee whom I loved,                  | In flickering flame;              |
| Thou laughing delight of mine eyes? | As then I held thee,              |
|                                     | I hold thee to-day!               |
|                                     | Arise, thou wavering fire,        |
|                                     | Enwrap in thy flame the rock!     |
|                                     | Loki! Loki! Arise!                |
| A bridal fire                       |                                   |
| Shall blaze around thee             |                                   |

**Overture, "The Barber of Bagdad."**

**Peter Cornelius.**

The composer of the comic opera, "The Barber of Bagdad," is found at Weimar in 1852, one of the artist band, who, under the leadership of Liszt, was zealously laboring to carry out the ideas of Richard Wagner. Cornelius was well-born, — the painter of that name was a near relative, — and he seems to have adopted music because irresistibly attracted to it. Originally intended for the stage, his reading of dramatic literature served him well when he finally came to make union between the two arts along lines which Wagner had laid down. During the first year at Weimar, Cornelius did loyal service with his pen, by articles in the *Neue Zeitschrift Für Music*, and in other ways. Mention of his first opera is made in a letter from Liszt to Wagner, under date Nov. 5, 1858: "About the middle of November we shall perform here a comic opera, 'The Barber of Bagdad,' founded on a tale from the 'Arabian



Nights'; words and music by Cornelius. The music is full of wit and humor, and moves with remarkable self-possession in the aristocratic region of art. I expect a very good result."

The result which Liszt hoped for was not immediate. The first performance of the opera was a failure, and its reception by the Weimar public so affected Liszt that he left Weimar. Thirty years later, however, it was performed at the "City of the Muses," with triumphant success. Liszt shared in the tardy honors which his pupil and disciple had won. Cornelius did not live to see his work appreciated. From Weimar, in 1858, Cornelius went to Vienna, where he found Wagner. Both went to Munich, with Ludwig II., in 1865; Cornelius in the capacity of reader to the king and professor at the Conservatoire, with von Bülow. Here he wrote a second opera, "The Cid," and began a third. "The Barber of Bagdad" is now firmly ensconced at leading German opera houses, but has not yet been performed in Paris, London, or New York.

**Fantasie for Violin, Op. 46, with Accompaniment of Harp and Orchestra. Bruch.**

Besides his two *concertos*, Bruch has written a number of concert pieces for violin and orchestra, the *Fantasie Ecossaise*, and the *Fantasie* played to-day, being most important. The prominence given the harp in the accompaniment of the *Fantasie*, Op. 46, makes that composition unique among its fellows, though the composer's catalogue shows him combining the harp and orchestra with the 'cello ("Kol Nidrei"). Bruch dedicates the *Fantasie*, Op. 46, which was published in 1880, to Pablo Sarasate. Scotch airs are, to a considerable extent, its melodical basis, while in the title is seen justification of the liberties in form which mark the work.

**Suite "L'Arlesienne," No. 2.**

**Bizet.**

Georges Bizet, born in 1838, died in 1875. "Bizet," says one of his biographers, "was cut off in the very dawn of his career. He achieved little, because the opportunity was denied him, but in that little he accomplished much; giving to music the most successful opera of the day, and by a single effort earning an undying name." The composer of "Carmen" wrote several suites for orchestra. His second, "L'Arlesienne," a posthumous work (first heard in Boston at a popular concert by the Boston Symphony Orchestra, on May 7, 1886), comprises certain of the interludes to Dumas's "L'Arlesienne," not originally included in the first suite. This composer set the school for Massenet, Delibes, and their fellows, who, through his death, lost an example they have emulated but not equalled. Bizet had a fibre which the others lack. His music, with all its cleverness, elastic contour and individuality, has stamina and purpose, which traits do



not so strongly appear in the contemporaneous French school of to-day. The new Bizet suite is not to be taken as that composer's best; but it is something charming in a French patois. The movements are: *Pastorale*, *Intermezzo*, *Minuet*, and *Farandole*.

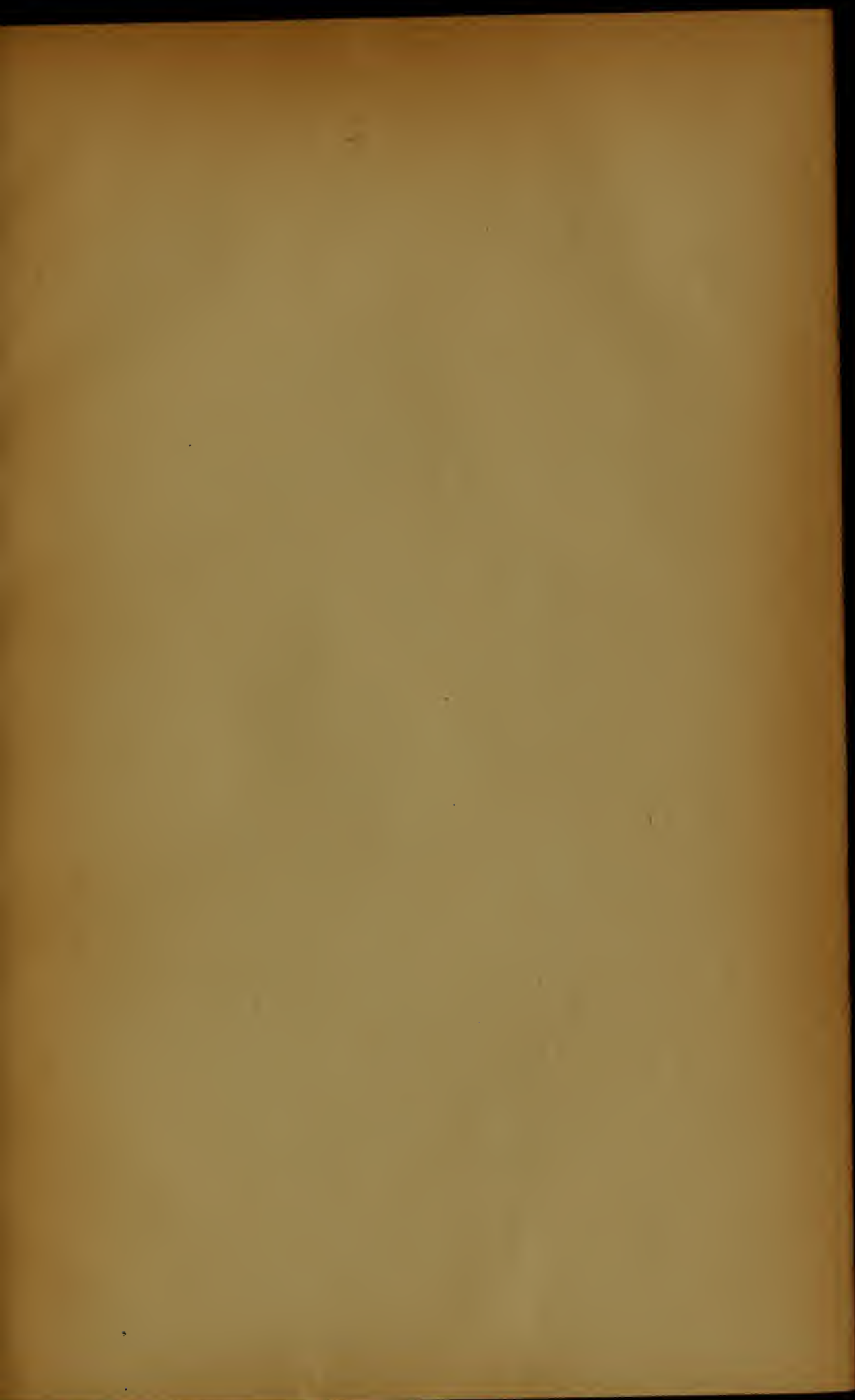
Waltzes, Op. 39. M. S.

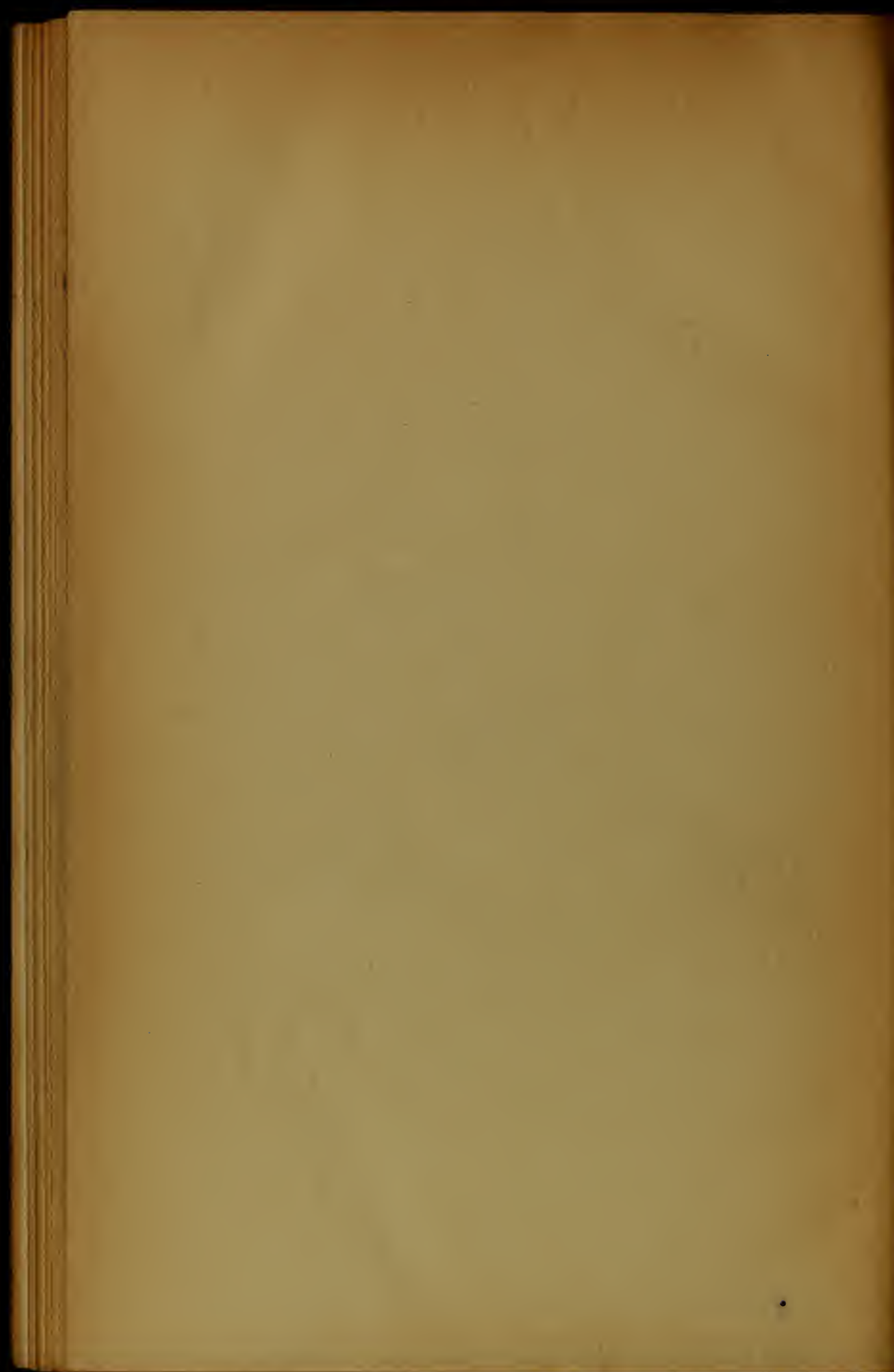
Brahms.

- No. 1. *Tempo Giusto.*
- No. 2. *Dolce.*
- No. 3. *Dolce.*
- No. 4. *Poco sostenuto.*
- No. 5. *Grazioso.*
- No. 6. *Vivace.*
- No. 8. *Sotto voce.*
- No. 9. *Piu vivace.*
- No. 10. *Poco meno mosso.*
- No. 11. *Piu vivace.*
- No. 12. *Meno mosso.*
- No. 13. } *Piu vivace.*
- No. 14. }
- No. 15. *Piu moderato.*

The sixteen waltzes for pianoforte (four hands) published as Op. 39 followed the "Studies for Piano, Op. 35," and are as diverting and charming as the studies are strong. They have been transcribed for orchestra, and in this form will be played for the first time to-day. The arranger has interrupted the sequence of movements of the original by omitting Nos. 7 and 16, and has sought to give his transcription unity by introducing after the quiet close of No. 15 the more decisive rhythm of No. 2, following this by a *coda*, the materials of which are taken from different movements of this opus.

The scoring is for the usual wood-wind, two horns and strings, with harp added in Nos. 6, 9, 13, 14, and 15; harp and triangle in No. 8 and the *coda*. The trumpet is sparingly used.









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